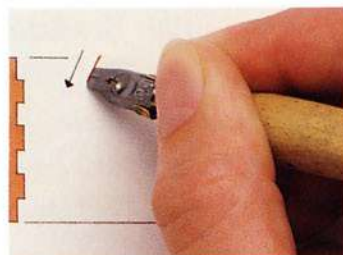
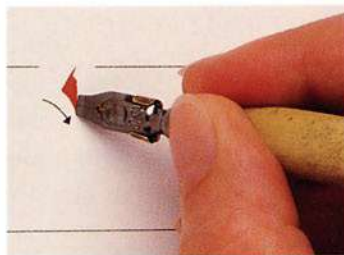


Rustic Capitals

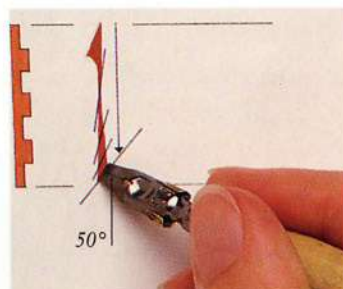
THE DUCTUS OF the Rustic Capital is different from the other hands shown in this book in that the pen angle can be as steep as 85° to the horizontal for the thin vertical strokes. This angle is relaxed to nearer 45° for the foot serifs and diagonal strokes. Therefore, from the top of the stem to the beginning of the foot, the pen must twist as much as 40°, and this transition is the key to well executed Rustic Capitals. With its serif, thin stem, and broad foot, the L (*below*) typifies many Rustic letters. The letter height is generally between four and six pen widths, but can reach seven.



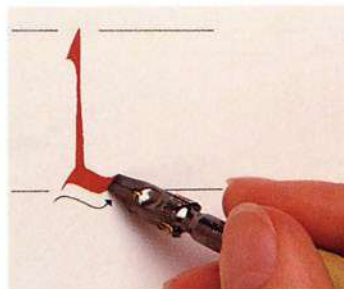
1. Using a square-cut pen nib, begin the serif of the letter L by pushing downwards with the broad edge of the nib. The pen angle should be about 65° for this stroke.



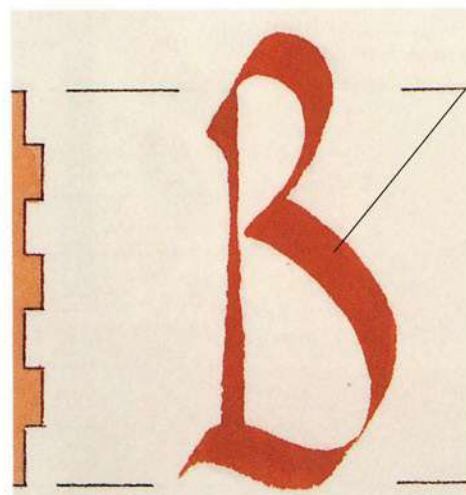
2. Pull the pen downwards to the right, while twisting the nib from 65° to almost vertical at the line of the stem. Without lifting the pen, begin drawing the fine stroke of the stem.



3. At about half way to the baseline, anticipate the foot serif by gradually turning the pen to about 50°. This will create the distinctive Rustic thickening of the stem base.



4. Lift the pen, turn it to 45°, and add the foot serif in one firm, downward diagonal sweep. The foot is a major element in the script for it leads the eye forward to the next letter.



This broad sweeping curve is drawn in one smooth stroke with a pen angle of 45-50°

Diagonal sweep
It is the repetition of the downward sweeping strokes, combined with the near-diagonal strokes of the feet, that gives the Rustic Capital its characteristic rhythm. These strong strokes provide a counterpoint to the fine vertical stems.

There is no crossbar on the A

The B is a tall letter and rises above the headline

The second stroke of the tall F rises above the headline

This form of G is most commonly used

This alternative form of G is used on the bottom line of a page of text

Alternative G

I J This is the modern form of J

The stem of the J is identical to that of the I

K

L The serif of the tall L rises above the headline

M

N

O

P

Q

R

S

T

U This is the modern form of U

V For the V, use the same ductus as the A

W

X

Y This form of Y is used for all text except the bottom line of a page

Alternative Y

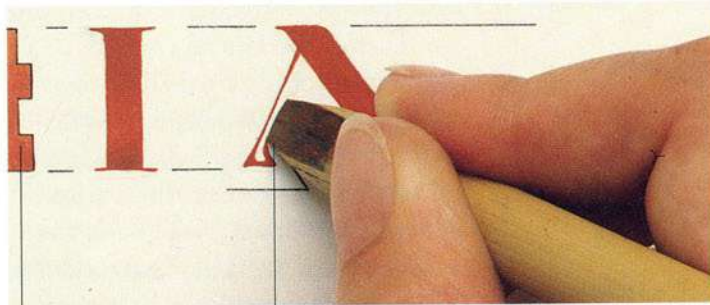
Use this form of Y only on the bottom line of a page of text

Z

The Z could alternatively be completed in a single stroke

Square Capitals

THE SQUARE CAPITAL is characterized by a combination of broad strokes – both straight and curved – delicate hairlines, and neat serifs. Of the dominant broad strokes, the diagonal is the most difficult to draw, involving a pen twist as great as 45°. The simpler vertical strokes are made with a single movement of the pen, held almost horizontally. Upright hairline strokes occur on the letters A, M, N, R, W, and X and can be made by skating the wet ink from the main stem stroke.



Most Square Capitals are about four pen widths high

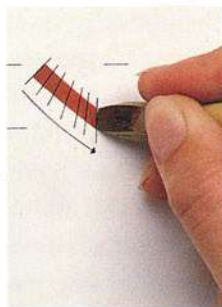
The corner of the nib is used for adding the serifs

Basic elements

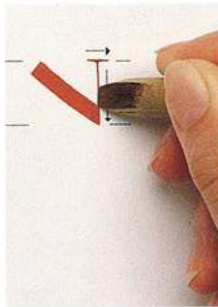
The Square Capital letter is about four pen widths high, with the letters F and L drawn slightly higher than the rest. The script is best drawn with a reed pen or a square-cut steel nib.

Complex letters

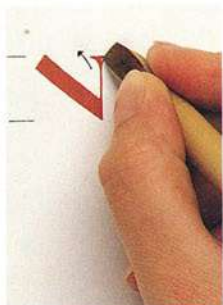
The perfectly balanced letter N is one of the most complex letters in the hand. It consists of one broad diagonal, two hairline verticals and three serifs. A series of angle changes is required for its construction.



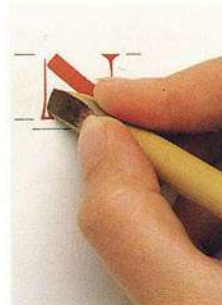
1. Begin the N with a pen angle of about 45°, progressively turning the pen to the vertical as it reaches the baseline.



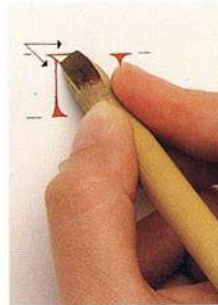
2. Make a small horizontal stroke on the headline, then pull the wet ink downwards with the edge of the nib.



3. Return to the headline and build up the serif under the horizontal stroke.



4. Now draw the leading vertical stroke with the corner of the nib and add the serif.



5. Still using the corner of the nib, add the serif at the head of the diagonal stroke.

A Use the corner of the nib to add the serifs of the A

B Use the corner of the nib to add the serif of the C

C Begin the curve of the C with the edge of the nib Drag the tail of the C with the corner of the nib

D

E

F The F is a tall letter, rising slightly above the headline

G

H

I J This letter J is a modern construction Drag the tail of the J with the corner of the nib

K

Use the corner of the nib to draw the serif of the K

Twist the pen from 45° to almost horizontal for the diagonal stroke of the K

L

The L is a tall letter, rising slightly above the headline

Twist the pen slightly for the diagonal stroke of the M

Use the corner of the nib to add the serifs of the M

M

Twist the pen from 90° to 45° for the diagonal stroke of the Y

Use the corner of the nib to draw the serifs of the Y

N

Twist the pen from 45° to the vertical for the diagonal stroke of the N

Use the corner of the nib to draw the serifs of the N

O

Twist the pen from 90° to 45° for the diagonal stroke of the W

The two diagonal hairlines of the W can extend below the baseline

P

Use the corner of the nib to draw the serifs of the X

Q

The Q is made from the O, with an additional stroke for the tail

Slightly twist the pen for the tail of the Q

R

Use the corner of the nib for the serif of the R

The third and fourth strokes of the R can be combined

Use the corner of the nib to add the top serif of the S

S

For the final stroke of the S, twist the pen anti-clockwise towards the main stroke

T

This letter U is a modern construction

U

Use the corner of the nib to draw the serifs of the Y

Y

Use the corner of the nib for the serifs of the W

W

Use the corner of the nib for the serifs of the W

X

Use the corner of the nib to add the serif of the Y

Y

Use the corner of the nib to add the serif of the Z

Z

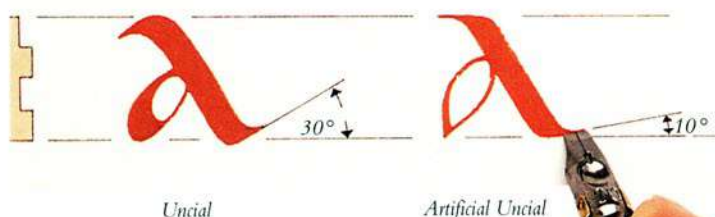
The elegance of Square Capitals is assisted by generous inter-letter spacing and by interlinear spacing that equals the letter height

VIRGIL
GEORGICS

Two lines of Square Capitals

Uncial & Artificial Uncial

THE UNCIAL IS A practical writing hand and as such presents no difficulties to pen. The Artificial Uncial, however, is subject to considerable elaboration involving many pen twists and changes of angle. Both forms of the script are regarded as bilinear – written between two horizontal lines – but they show the beginnings of a tendency that ultimately leads to the development of our lower-case letters: *F*, *I*, *N*, *P*, *Q*, and *R* drop below the baseline, and *D*, *H*, and *L* rise above the headline.



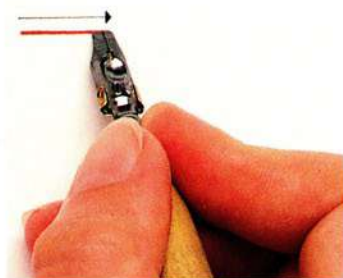
Basic differences

The Uncial letter is written with a pen angle of 30°. Simpler in construction than the Artificial variety, it can be quickly and

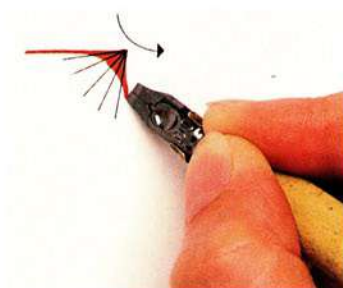
easily penned with a steel nib. The more complex Artificial Uncial letter is written with a pen angle of 10°. It can be penned with a steel nib or a quill.

Pen twists

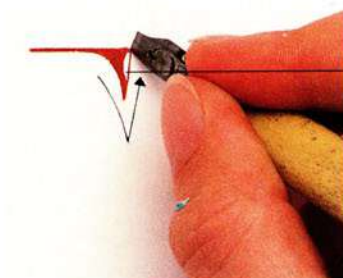
In the Artificial Uncial, the characteristic pen twist that occurs on the serifs of letters *C*, *E*, *F*, *G*, *K*, *L*, *N*, and *T* can be executed simply and quickly.



1. Begin by drawing a horizontal hairline stroke, using the full length of the nib.



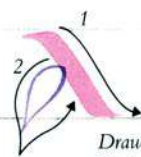


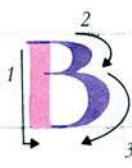


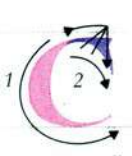


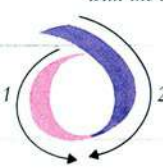


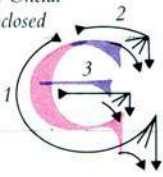


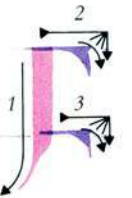


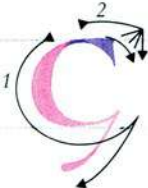


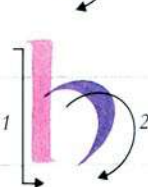








2. On reaching the end of the stroke, gradually twist the pen anti-clockwise from the horizontal to near vertical and lift. The resultant serif is indented, with a small blob visible at the top right-hand corner.



The serif can be left with the blob and indentation still visible

3. The serif can be neatened by using the corner of the pen nib to draw a hairline stroke back up to the headline. This extension is then filled in with ink.

			Draw the hairline loop with the corner of the nib
Uncial A	Artificial Uncial A		
			The second and third strokes of the B can be combined
Uncial B	Artificial Uncial B		
			For the second stroke of the C, twist the nib anti-clockwise and drag the ink downwards
Uncial C	Artificial Uncial C		
			Pull out the tail of the C with the corner of the nib
Uncial D	Artificial Uncial D		
			The Artificial Uncial E could be enclosed
Uncial E	Artificial Uncial E		
			For the serifs of the E, twist the nib anti-clockwise and drag the ink downwards
Uncial F	Artificial Uncial F		
			To draw the serifs of the F, twist the nib anti-clockwise and drag the ink downwards
Uncial G	Artificial Uncial G		
			Complete the curve and tail of the G in a single stroke
Uncial H	Artificial Uncial H		
			The I and J are drawn in a single stroke
Modern Uncial I	Modern Artificial Uncial I		
			Drag out the tail of the I and J with the corner of the nib
Uncial I	Artificial Uncial I		

Uncial K **Artificial Uncial K**

On the third stroke of the K, twist the nib to the horizontal

Drag out the tail of the K with the corner of the nib

Uncial L **Artificial Uncial L**

The Uncial L resembles a minuscule letter

The Artificial version retains the appearance of a capital

At the end of the second stroke of the L, twist the nib anti-clockwise and drag the ink downwards

Both forms of M have a minuscule appearance

Uncial M **Artificial Uncial M**

Uncial N **Artificial Uncial N**

On the first stroke of the N, twist the nib to the vertical

Begin the first stroke of the N at 45° and twist to a near vertical angle

Uncial O **Artificial Uncial O**

The bowl of the Uncial P is more open than that of the Artificial form

Uncial P **Artificial Uncial P**

Drag the tail of the P to the left with the corner of the nib

Uncial Q **Artificial Uncial Q**

The second and third strokes of the Q may be drawn as a single stroke

Alternative Artificial Uncial Q

This alternative Artificial Uncial form of Q has the appearance of a capital letter

Uncial R **Artificial Uncial R**

Drag the tail to the right with the corner of the nib

Uncial S **Artificial Uncial S**

To draw the serifs of the S, twist the nib anti-clockwise and drag the ink downwards

Uncial T **Artificial Uncial T**

For the serif of the T, twist the nib anti-clockwise and drag the ink downwards

Uncial U **Artificial Uncial U**

These forms of V are modern constructions

Uncial V **Artificial Uncial V**

These forms of W are modern constructions

Uncial W **Artificial Uncial W**

Uncial X **Artificial Uncial X**

For the serif of the X, twist the nib anti-clockwise and drag the ink downwards

Uncial Y **Artificial Uncial Y**

The Y is dotted

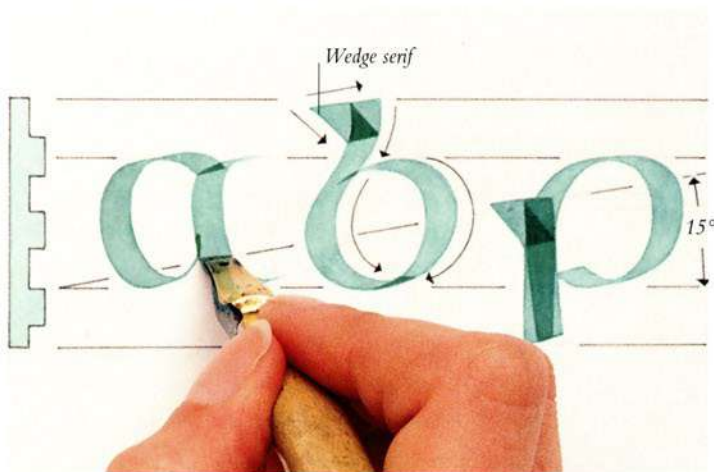
Uncial Z **Artificial Uncial Z**

The simpler Uncial Z can be penned in a single stroke

Form both serifs of the Z by twisting the nib anti-clockwise and dragging the ink downwards

Insular Majuscule

THE INSULAR MAJUSCULE is among the most prestigious of scripts. Most letters in this hand are built up from a series of composite strokes and involve multiple pen lifts. Ascenders and descenders are minimal. The script tends to be bold, with a letter height of between three and five pen widths. Clear spaces should be allowed both within and between letters, and interlinear space is generally equal to about two minim heights.



Pen angle and wedge serifs

Insular Majuscule letters are written with an oblique-cut nib, with the pen angle between the horizontal and 15°. The distinctive wedge serif, such as

that on the *b*, is made by drawing a short downward stroke at about 45° into the main stem. This can be preceded or followed by a hairline stroke along the top of the wedge.



Horizontal darts

To create the darts that appear on letters *d*, *g*, *t*, and *z*, use the back of the pen nib. Begin by drawing a diagonal stroke to the right, followed by a short

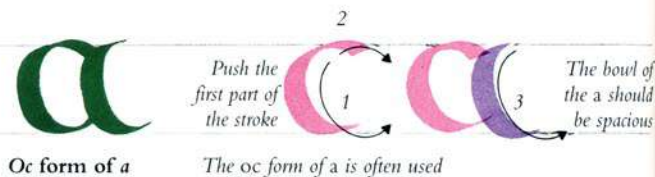
downward stroke, then pull the pen to the right to make a long horizontal stroke. Letters *g* and *t* have a second dart; create this by twisting the pen downwards to an angle of about 15°.



The corner of the nib can be used to draw the short dart

Alternative dart

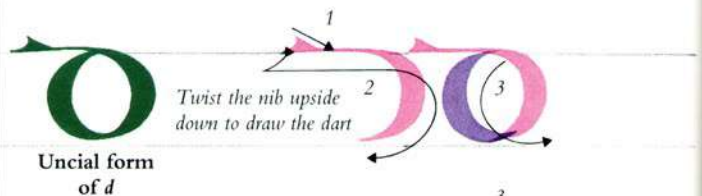
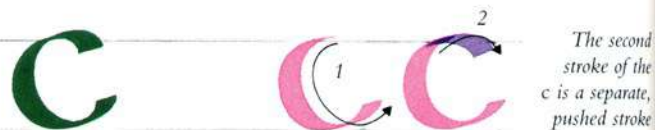
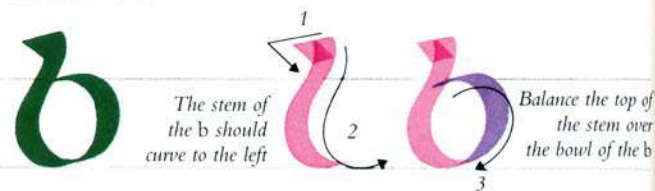
An alternative technique to that described above is to use the corner of the pen nib to define the dart before filling in the outline with ink.



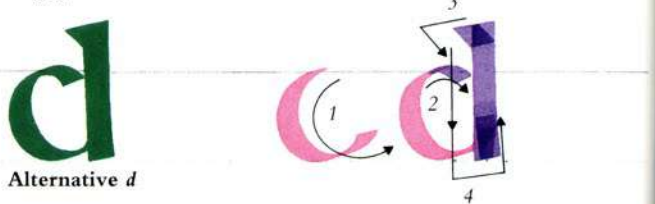
Oc form of a



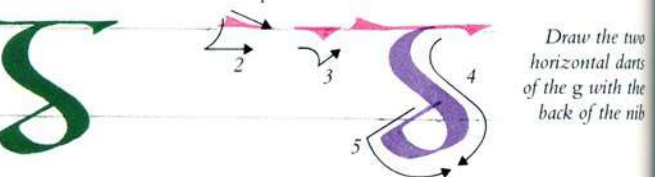
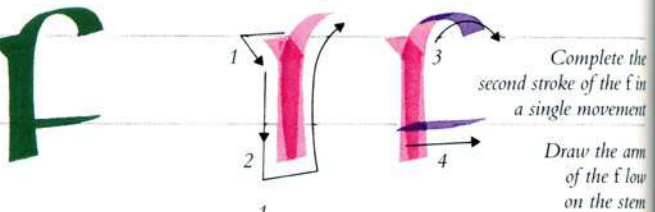
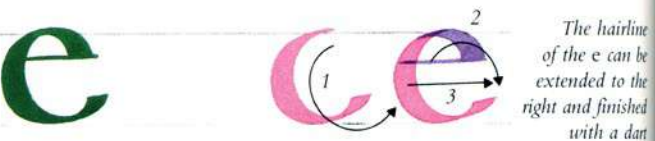
Uncial form of a

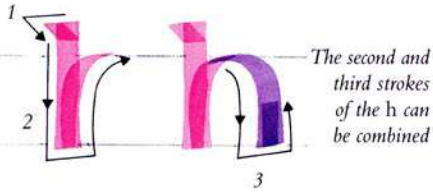


Uncial form of d

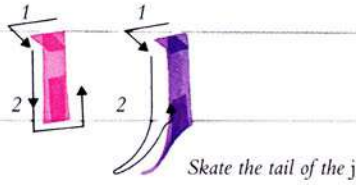


Alternative d

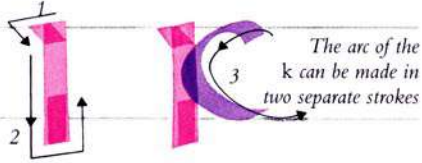




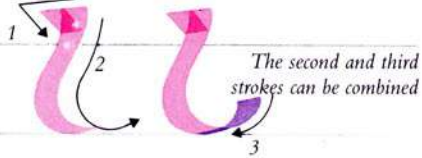
The second and third strokes of the h can be combined



Skate the tail of the j



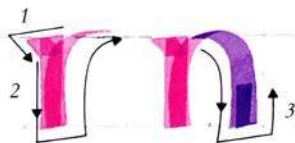
The arc of the k can be made in two separate strokes



The second and third strokes can be combined



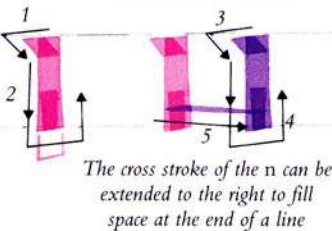
After drawing the serif, the m can be completed without lifting the pen



Either of these two forms of n can be used



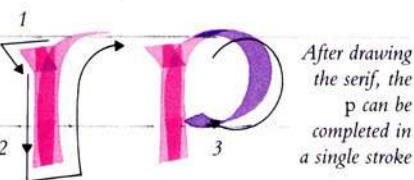
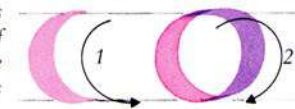
Alternative n



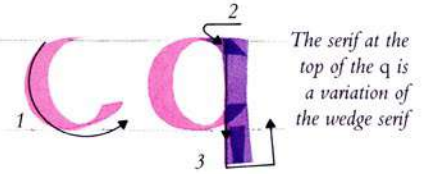
The cross stroke of the n can be extended to the right to fill space at the end of a line



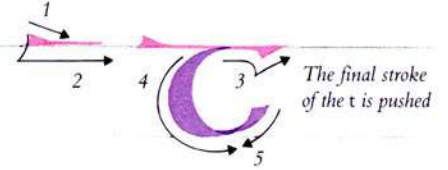
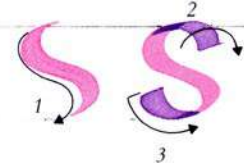
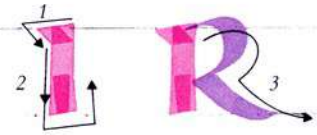
The o is composed of two single opposing strokes



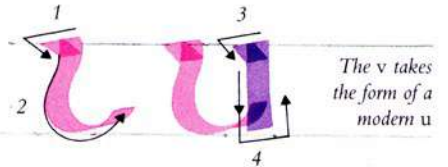
After drawing the serif, the p can be completed in a single stroke



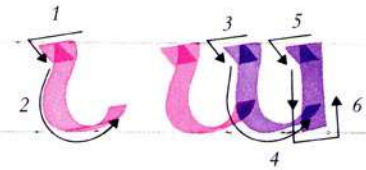
The serif at the top of the q is a variation of the wedge serif



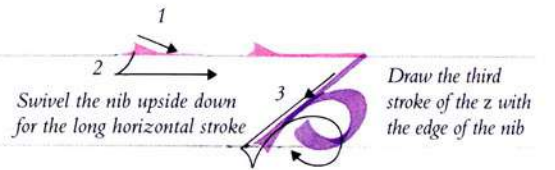
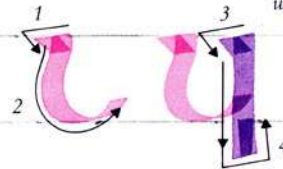
The final stroke of the t is pushed



The v takes the form of a modern u



The hairline of the x is skated or drawn with the nib corner

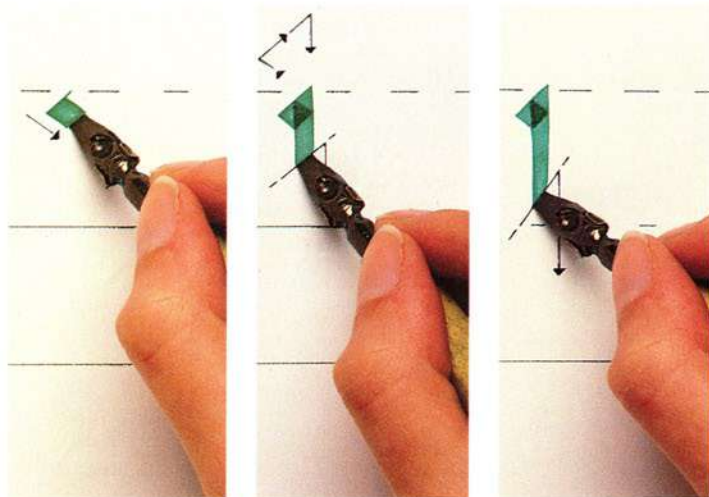


Swivel the nib upside down for the long horizontal stroke

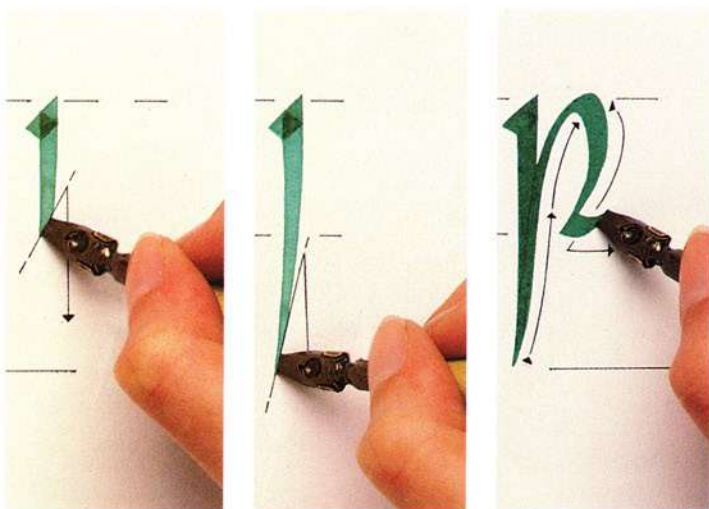
Draw the third stroke of the z with the edge of the nib

Insular Minuscule

CALLIGRAPHERS MAY WELL find the ductus of the Insular Minuscule one of the most satisfying to accomplish. In the Anglo-Saxon pointed minuscule shown here, the characteristic pointed aspect – most noticeable on the descenders – is created by progressively turning the pen to a steeper angle as the stroke is drawn. The pen begins at the headline at an angle of about 40° and on reaching the bottom of the descender has turned to a near vertical. The minim height is about five or six nib widths.



1. Using the edge of a square-cut nib, begin at the headline with a short downward diagonal stroke.
2. Return to the headline and begin the downward stroke with the pen at an angle of about 40°.
3. Continue to pull the pen downwards, gradually turning the nib in an anti-clockwise direction.



4. At the baseline, the pen angle should be about 65°, reaching 75° at the tip of the descender.
5. Once the descender has tapered to a point, begin retracing the stroke before separating at the baseline.
6. On reaching the headline, the pen should be at its original angle. Now proceed with the next part of the letter.

The a is pointed at the top

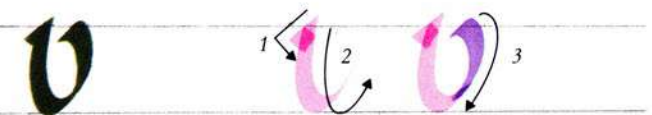
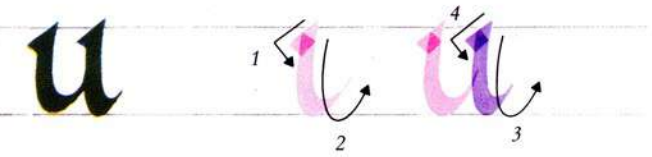
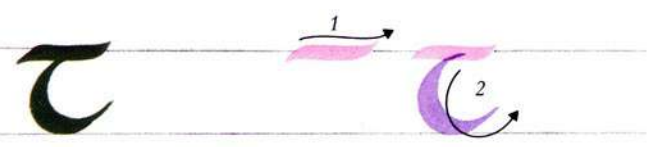
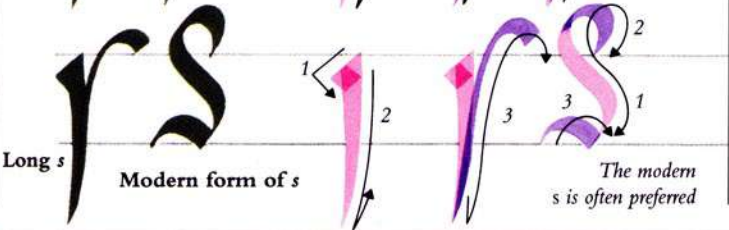
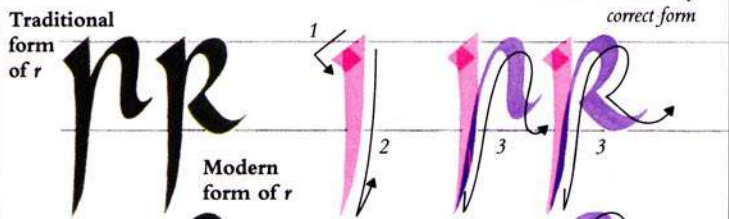
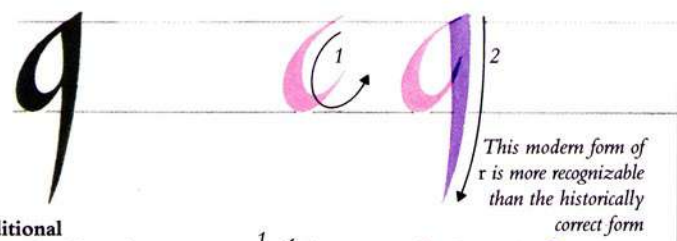
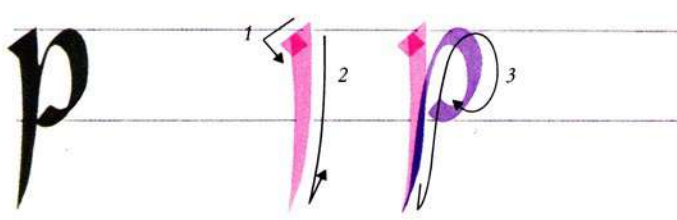
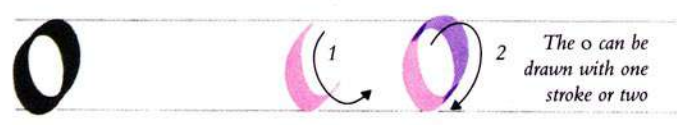
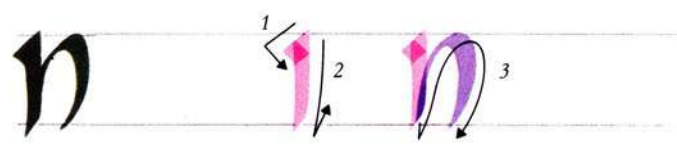
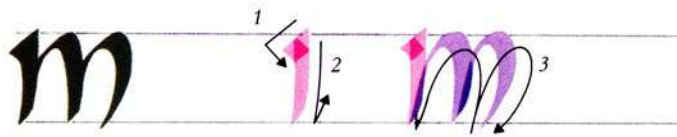
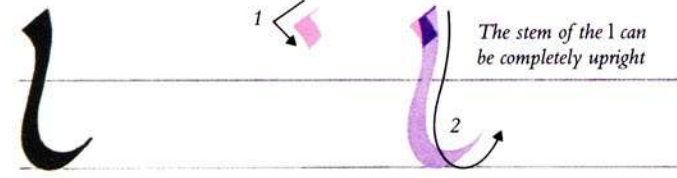
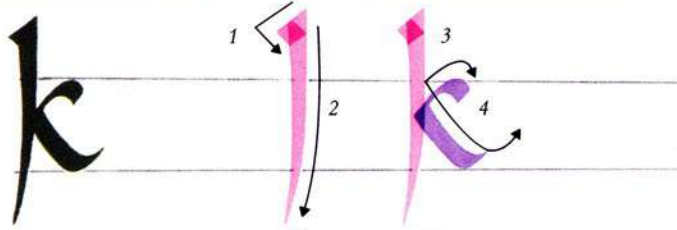
The stem of the b could be more upright than this

The ascender of the f could rise above the headline

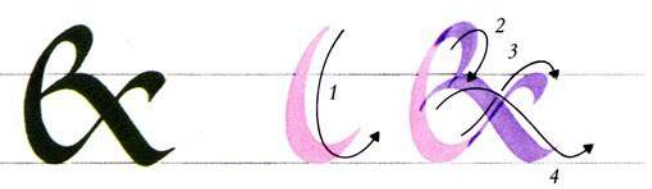
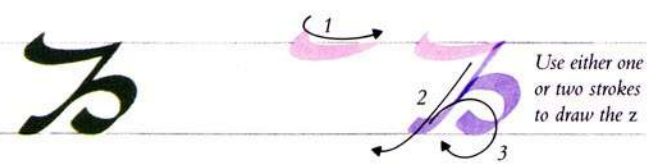
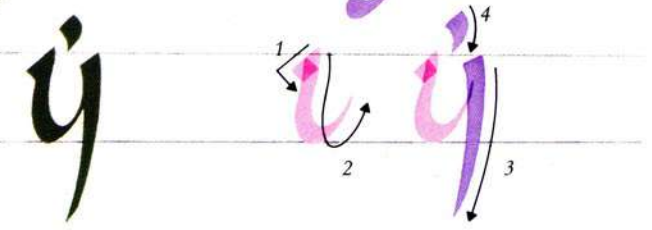
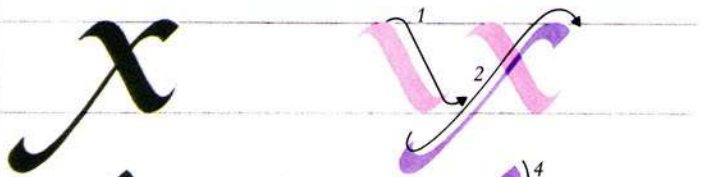
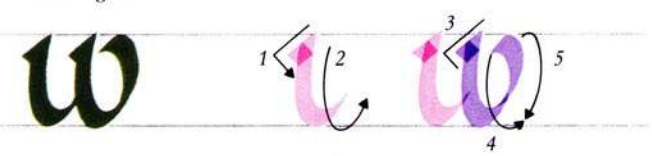
The crossbar of the f should be on the baseline

The bowl of the g could be more open than this

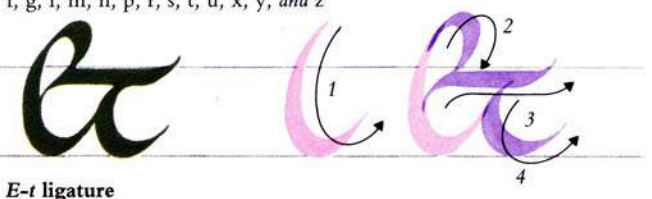
The letter j is a modern construction



Create the letter w by combining the u and v

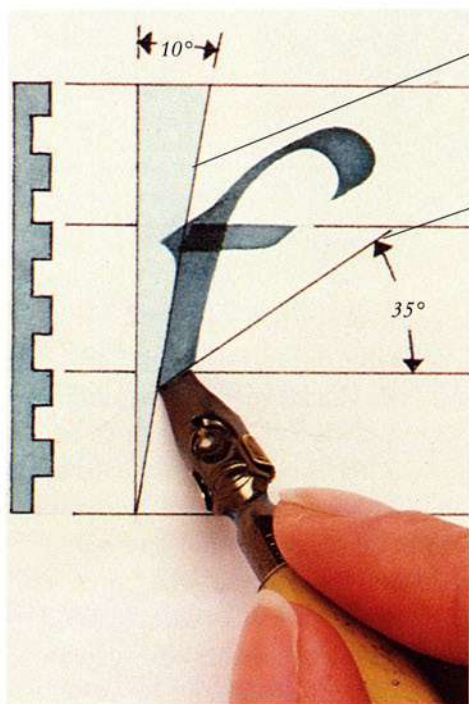


The tall e was commonly ligatured with f, g, i, m, n, p, r, s, t, u, x, y, and z



Caroline Minuscule

THE CAROLINE MINUSCULE is one of the easiest hands for a calligrapher to master. As a reformed script, its original function was to communicate legibly (pp. 38–39). The letters are without embellishments, the word spaces clear, and the ligatures minimal. Although closely related to the Half Uncial, from which it derives (*below*), the Caroline is always written with a “slanted” pen whereas the Half Uncial is usually written with a “straight” pen.



A forward slant of about 10° is characteristic of the Caroline Minuscule letter

The pen angle for the hand is about 35°

Basic elements
The minim height of the Caroline Minuscule is between three and five pen widths, with a further two or three for the ascenders and descenders. The serifs on the ascenders of *b*, *d*, *h*, *k*, and *l* have a clubbed appearance. Other letters, such as *i*, *m*, and *n*, have slightly wedge-shaped serifs.

Caroline Minuscule

a — The Caroline Minuscule *a* is a two-storey, open letter

n — The Caroline *n* takes a recognizably lower-case form

The Caroline Minuscule is written with a “slanted” pen (square-cut nib)

Half Uncial

a — This oc form of *a* is characteristic of the Half Uncial

N — The Half Uncial hand retains the Uncial capital *n*

The Half Uncial is written with a “straight” pen (oblique-cut nib)

The third stroke of the *d* could be a continuation of the second

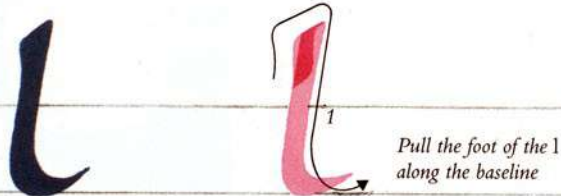
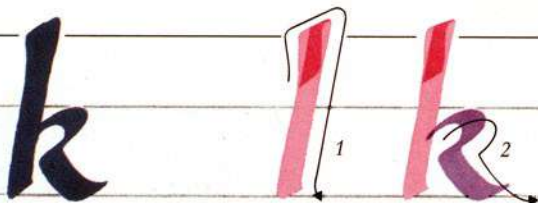
The sweep of the third stroke of the *e* could continue upwards to join the bowl

The stem of the *f* can also be made with a single downward stroke

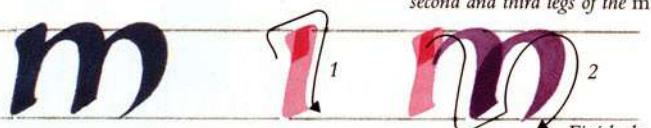
The bowl of the *g* should be left open

Finish the *h* with this inward sweep or with a foot (see alternative *n*, opposite)

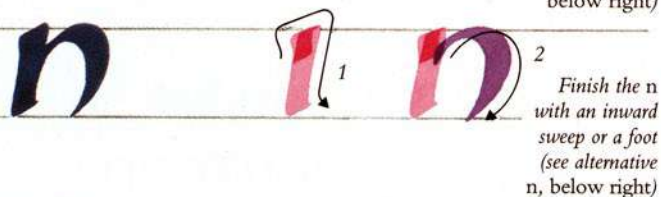
Skate the tail of the *i* to form a *j*



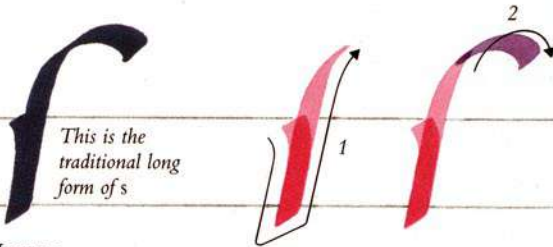
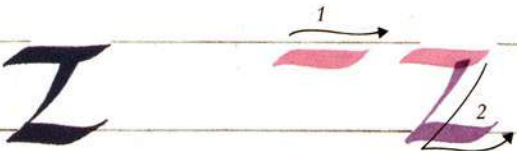
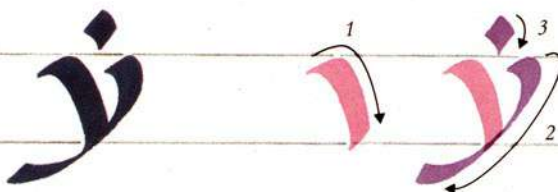
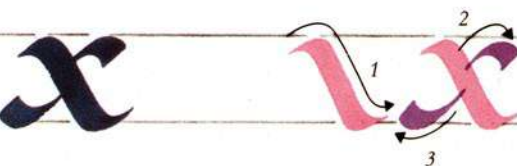
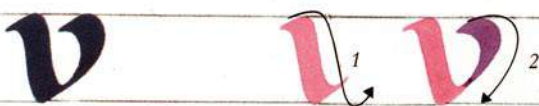
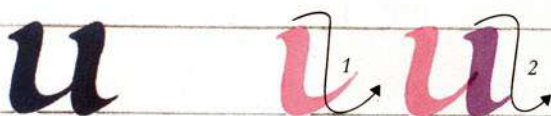
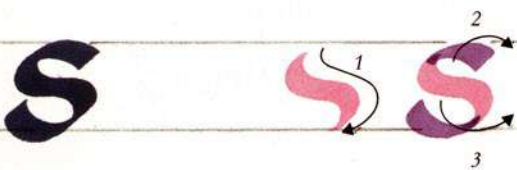
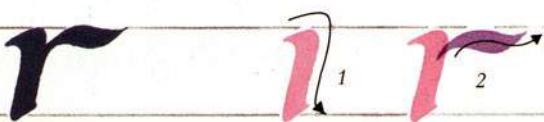
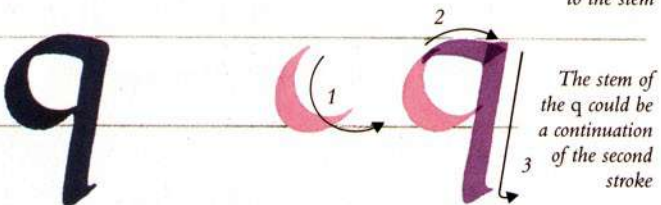
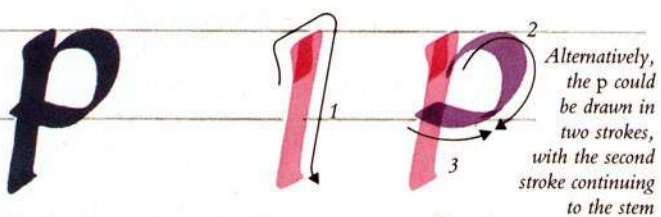
Use one continuous stroke for the second and third legs of the m



Finish the m with an inward sweep or a foot (see alternative n, below right)

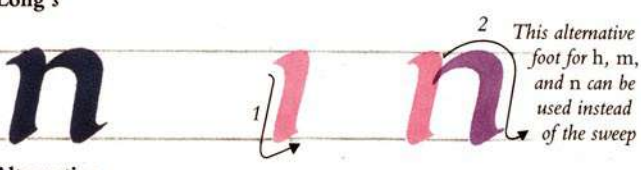


Finish the n with an inward sweep or a foot (see alternative n, below right)



This is the traditional long form of s

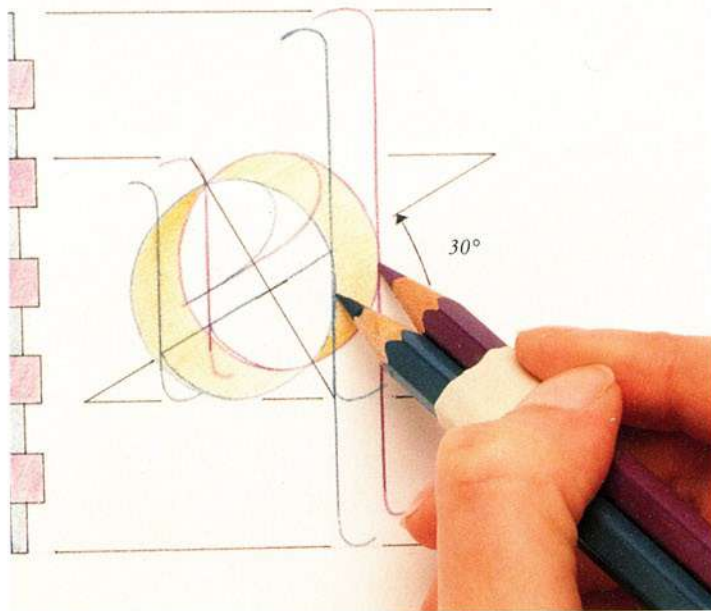
Long s



Alternative n

Foundational Hand

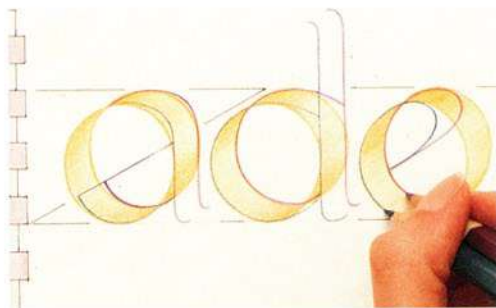
ALMOST AS IMPORTANT in calligraphy as the letterforms is the manner in which the words are laid out on the page and the textural effect that they achieve. With its regularity of ductus, in which arches, curves, widths of letters, and internal spaces all relate, the Foundational Hand demonstrates a perfect evenness of texture (see Inter-letter spacing, below). The pen angle is about 30°, increasing to about 45° for diagonal strokes. Minim height is four or five nib widths, with a further three for ascenders and descenders.



The key letter

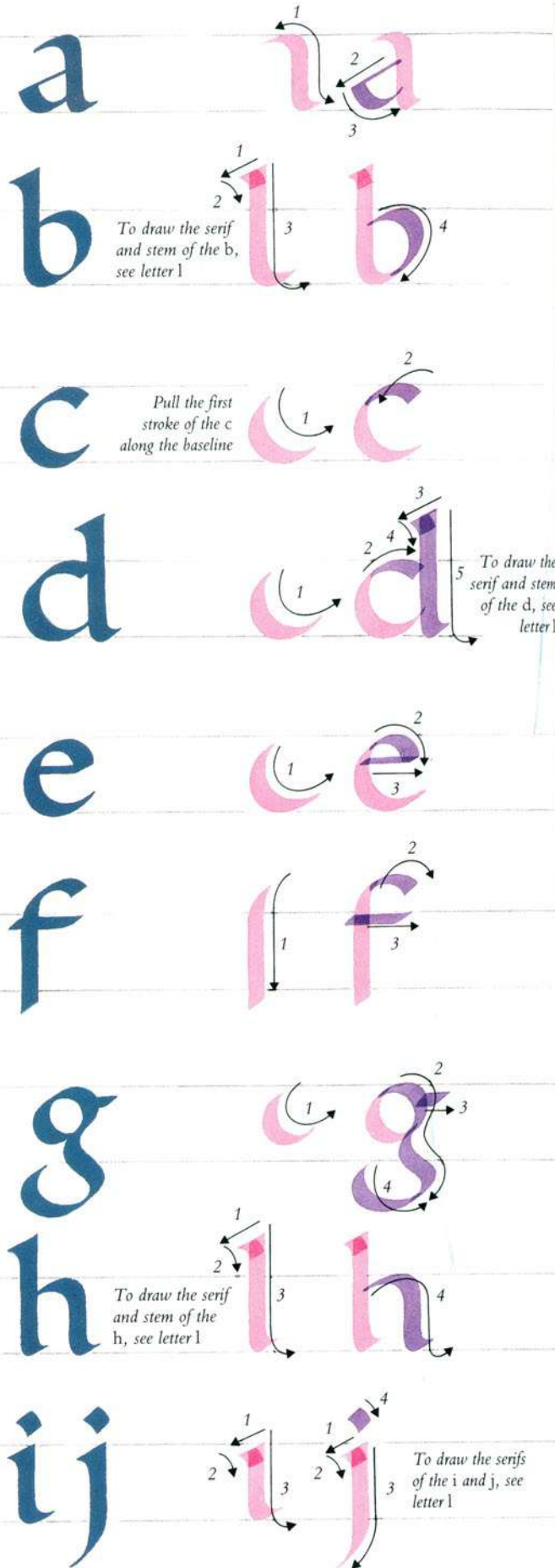
As this composite character of *a*, *d*, *e*, *n*, and *q* shows, the *o* is the key letter of the hand. Take time and care to compose its two curved strokes. It is

useful to explore the construction of Foundational letters by drawing them with two pencils taped together. The pencil points relate to the corners of a pen nib.



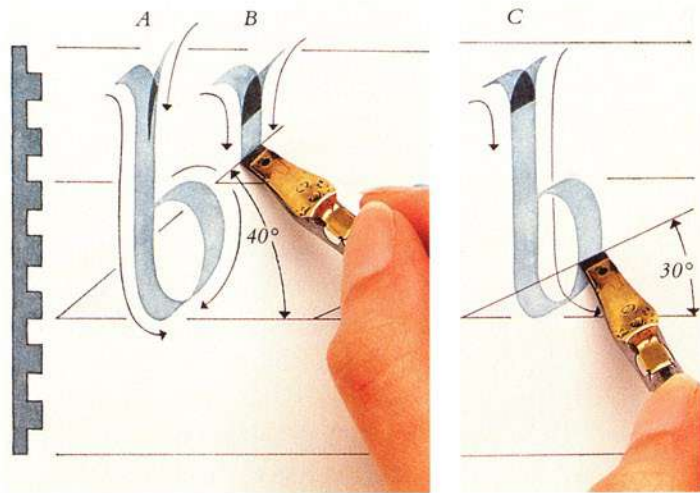
Inter-letter spacing

The spaces between letters should be as consistent as possible. Many scribes train their eyes to study inter-letter spacing as keenly as the letterforms themselves.



Early Gothic

EARLY GOTHIC SCRIPT is written with a “straight” pen and has an upright, compressed aspect. The wedge serifs on the headline of the minim characters help create a strong horizontal stress to the text. The minim height varies between approximately four and six pen widths, and ascenders and descenders frequently equal the minim height. Because of the great variation in pen angle – between 10° and 40° – various types of serifs are included in the hand. The most distinctive of all is the split serif on the ascenders of letters *b*, *d*, *h*, *k*, and *l*.

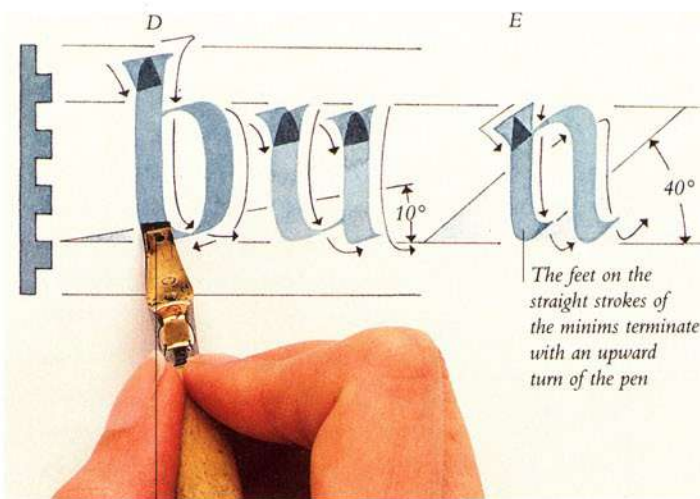


Split serifs

Create the split ascender with a pen angle of 40°, drawing the left serif and main stem first, then adding the thinner right serif (A). Alternatively, extend the thin serif into the stem (B).

“Filled” serifs

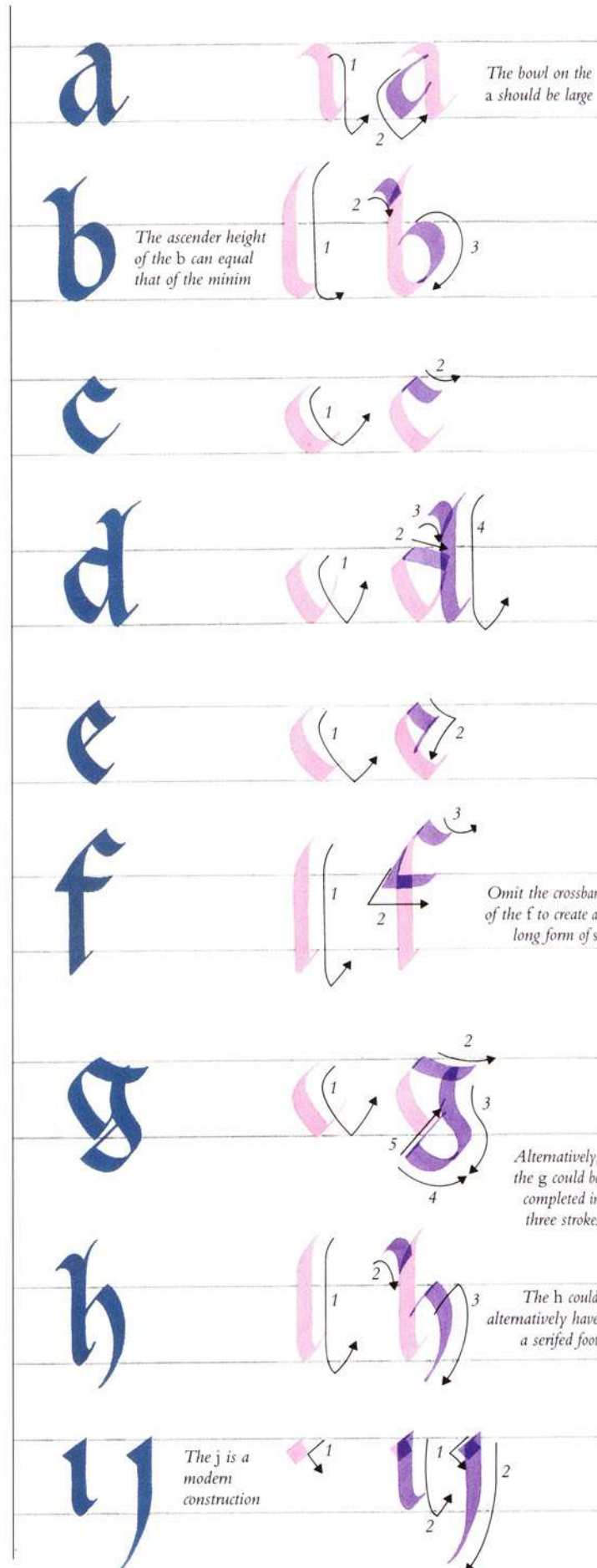
A third method involves “filling” the split serif (C). The pen is held at a constant 30° for the whole letter.

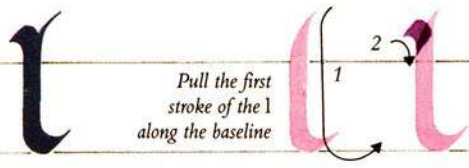
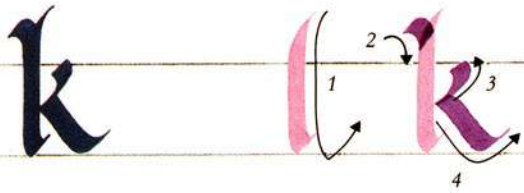


Early Gothic letters should be written with an oblique-cut nib

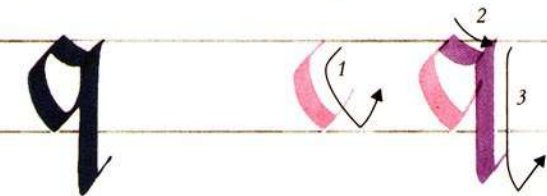
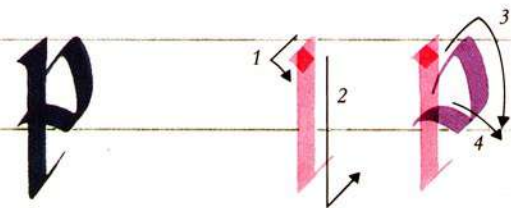
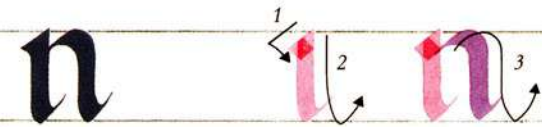
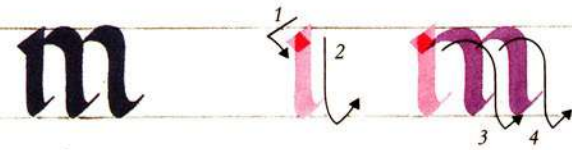
Flat-headed and wedge serifs

A fourth serif variation is the flat-headed type (D), created by overlapping two strokes, with a pen angle of about 10°. A fifth serif type is the wedge serif (E), which appears on the letters *i*, *m*, *n*, *p*, *r*, and *u*, as well as the modern letters *j*, *v*, and *w*. This can be drawn in one or two strokes, with a pen angle of about 40°.

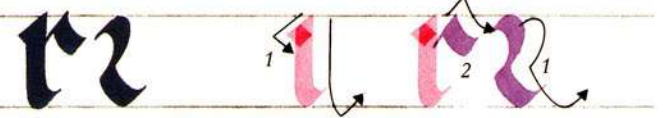




Pull the first stroke of the l along the baseline



This half r can be used after letters b, o, and p

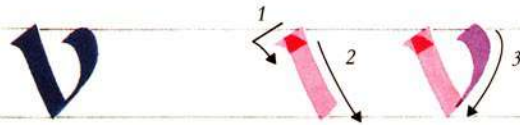
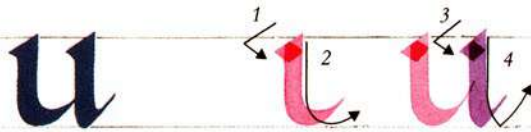


The half r is constructed with a single stroke

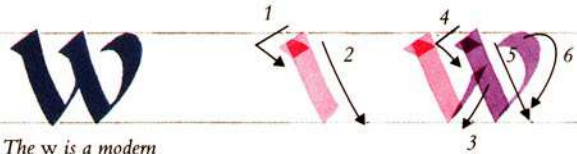
Full r Half r



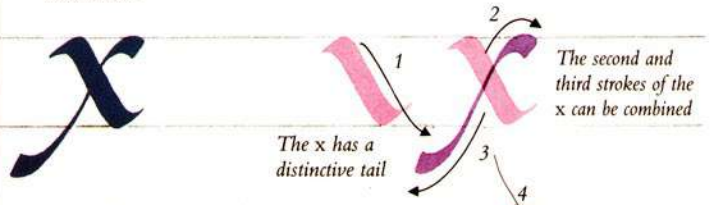
The first stroke of the t could extend above the headline



The v is a modern construction

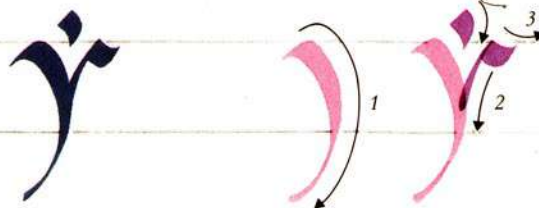


The w is a modern construction

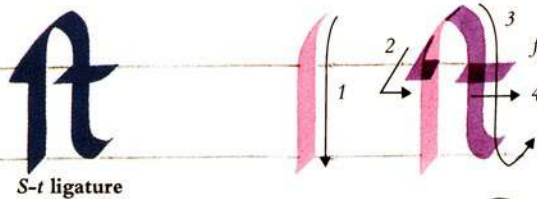


The x has a distinctive tail

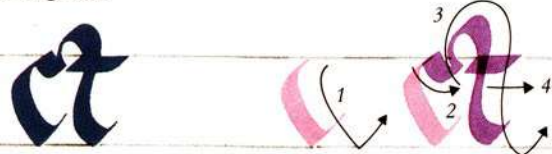
The second and third strokes of the x can be combined



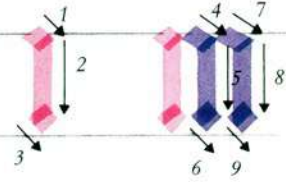
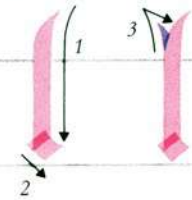
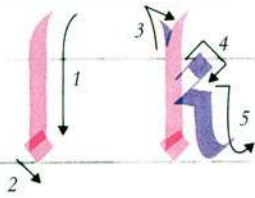
This ligature between the long s and the t is a distinctive feature of the hand



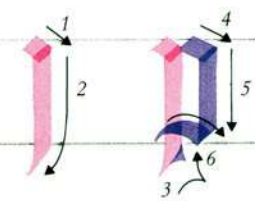
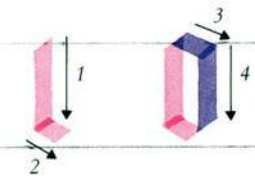
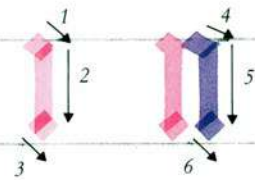
S-t ligature



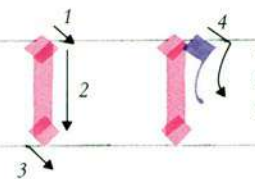
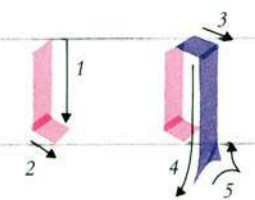
C-t ligature



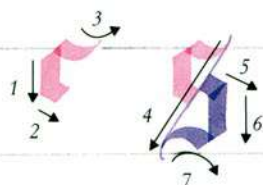
Make sure that a small space is left between each foot of the m



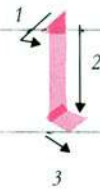
Drag the ink with the corner of the nib to complete the split serifs at the feet of letters p and q



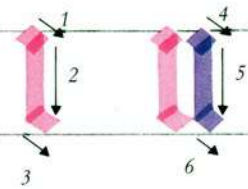
Skate the hairline of the r with the corner of the nib



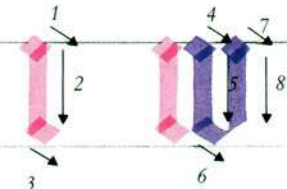
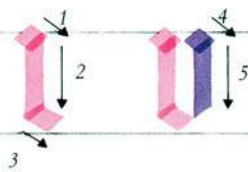
Skate the hairline of the s with the corner of the nib



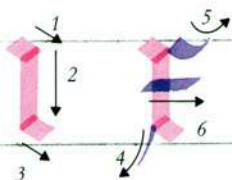
The cross stroke of the t can be finished with a hairline



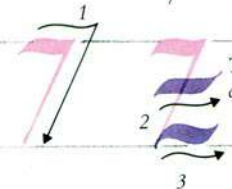
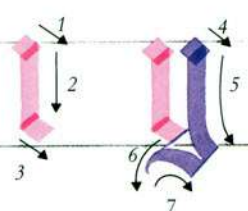
Make sure that a small space is left between the two diamond heads of letters u and v



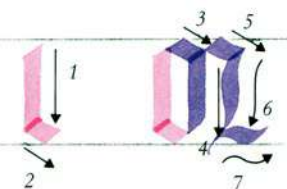
Make sure that small spaces are left between the three diamond heads of the w



Drag the tail of the x with the wet ink of the second stroke

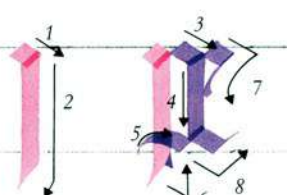


The hairline diagonal of the z can be drawn as a separate stroke



The half r can be used to follow a right-hand bow

O-r ligature



The right-hand bow of the p can be joined with the left-hand bow of the e

Conjoined p and e

The curve of the H can be strengthened with an additional stroke

Finish the H with a hairline curl

On both the I and the J, the bulges are drawn last

The sixth stroke of the J could be drawn from right to left, finishing with the hairline curl

The foot of the L can be adapted to join on to the following letter

The curve of the N can be strengthened with an additional stroke

Finish the N with a hairline curl

To draw the Q, add a tail to the O

The bowl of the O or Q can be strengthened with an additional stroke

Alternative O and Q

The bowl of the P can be strengthened with an additional stroke

The bowl of the R can be strengthened with an additional stroke

The bowl of the T can be strengthened with an additional stroke

The curve of the V can be strengthened with an additional stroke

The curve of the W can be strengthened with an additional stroke

Pull the tail of the Y below the baseline

Lombardic Capitals

THERE IS NO HISTORICAL precedent for a full set of Lombardic Capitals and those shown here have been compiled from a variety of sources. Unlike Gothic Capitals (pp. 60–61), they are used for writing complete words and phrases and so consistency is of great importance. Concentrate on making the weight of stroke, the level of compression or expansion, and the serif construction exactly the same in each letter you draw.



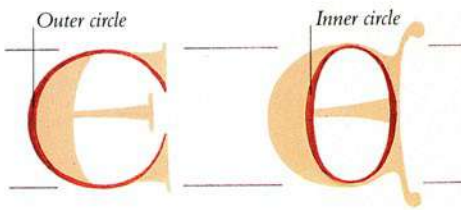
Waisted stems

Waisted stems can be created by overlapping two broad, curved vertical strokes and then adding the hairline horizontals at the top and bottom (above left). A more precise method is to draw the whole outline with a narrow nib and then fill it in with ink (above centre).

Use a narrow pen nib to add the decorative blobs at the end of the serifs

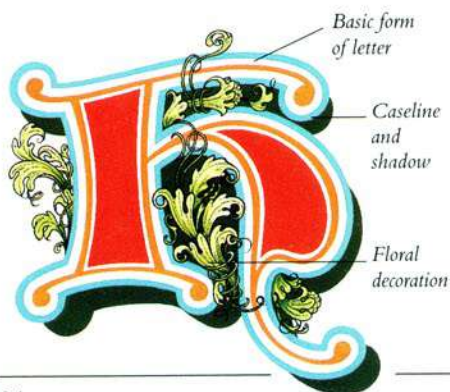
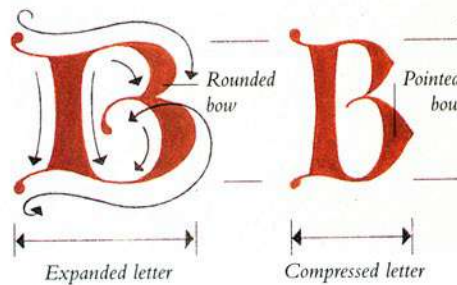
Rounded letters

Define the form of rounded letters by drawing either the outer or inner circle first. The latter often proves more practical (see letter O, opposite).



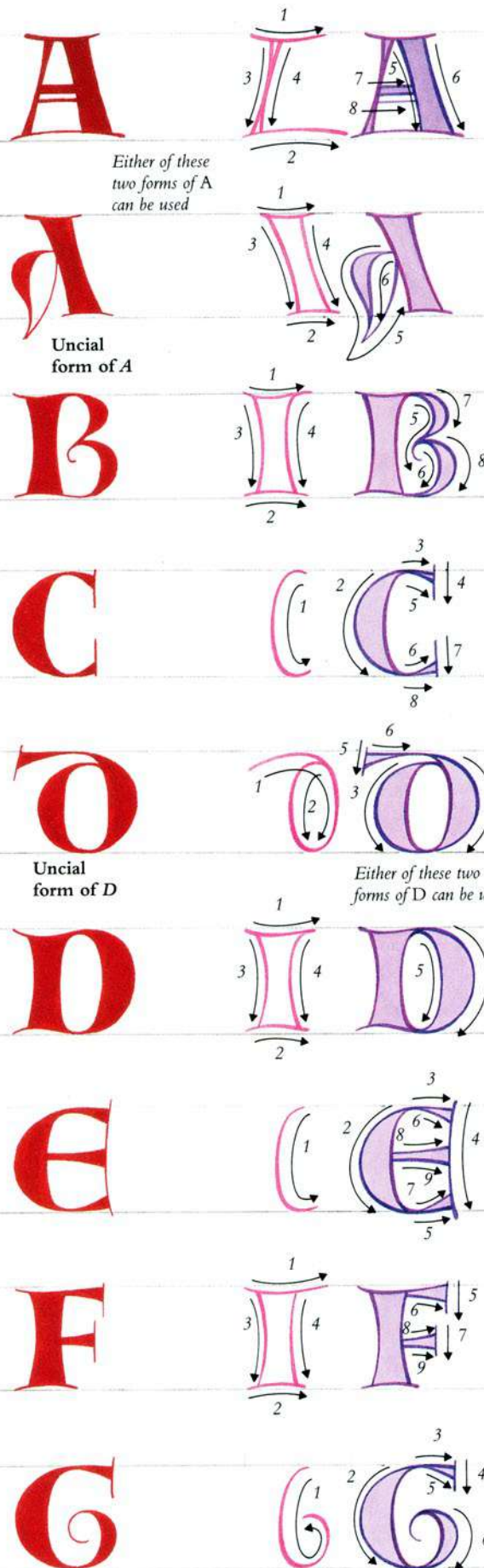
Expanded and compressed letters

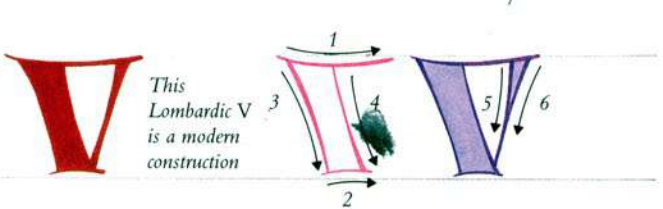
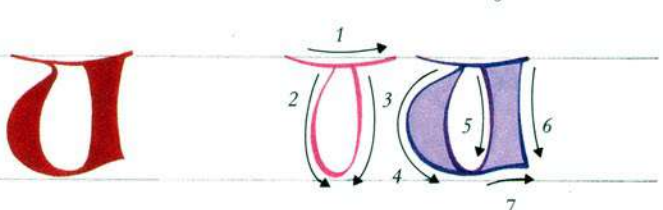
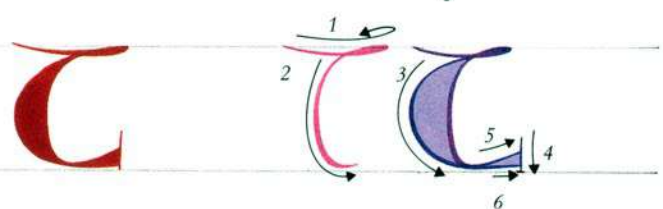
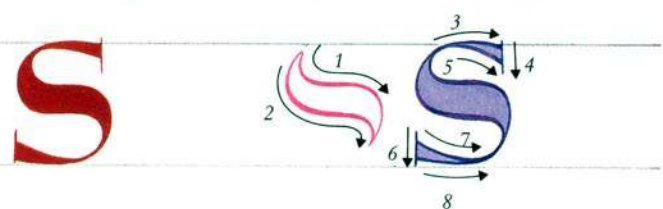
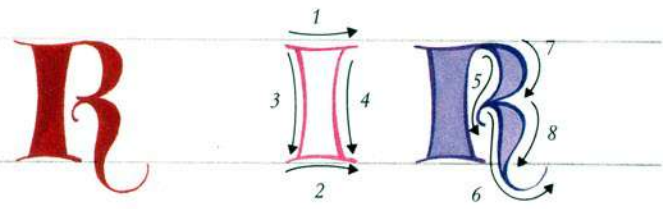
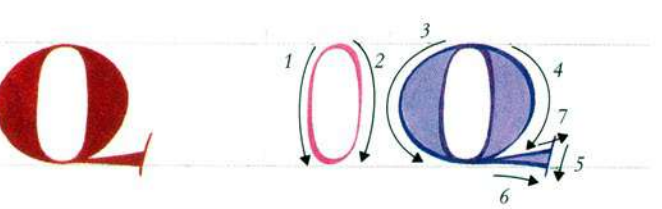
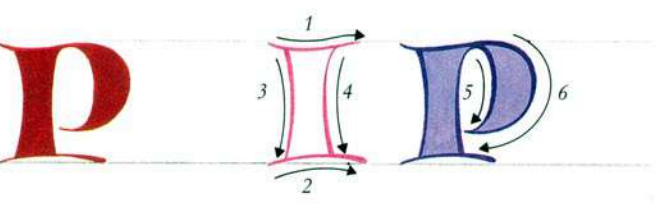
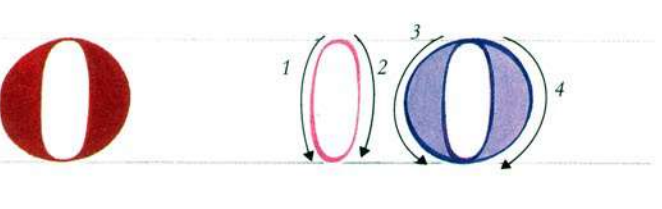
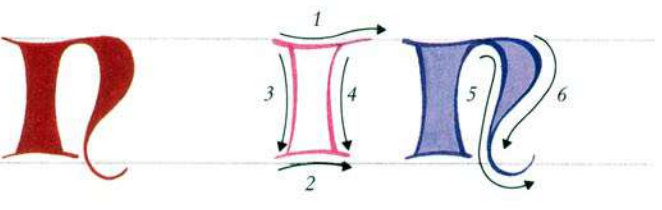
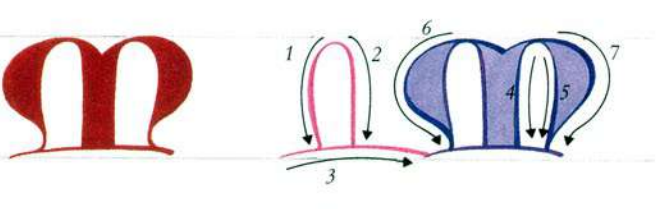
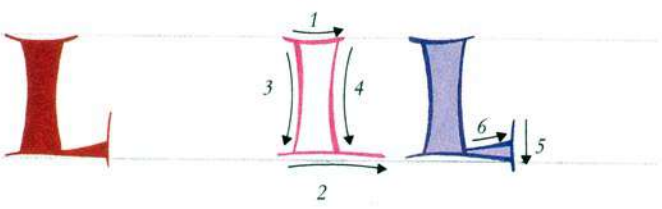
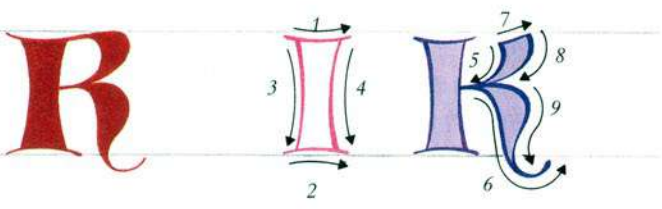
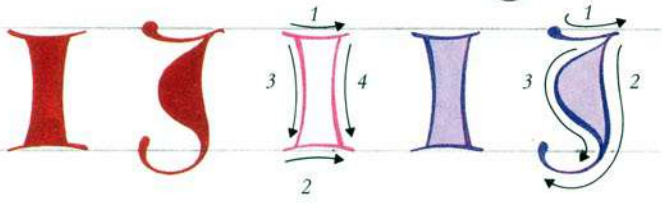
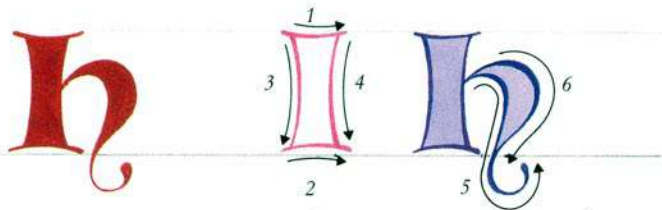
To regulate the chosen level of expansion or compression, use the spaces enclosed within characters as guides. Compressed letters have shorter serifs than expanded letters. Bows can be fully rounded or pointed.



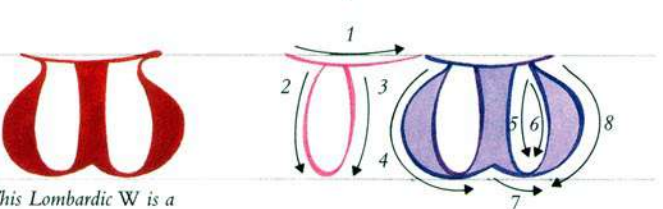
Display capitals

Since the 12th century, the Lombardic Capital has often been heavily elaborated when used as a display capital. Decoration can range from simple additional caselines to complex illustrations that are gilded and in colour.

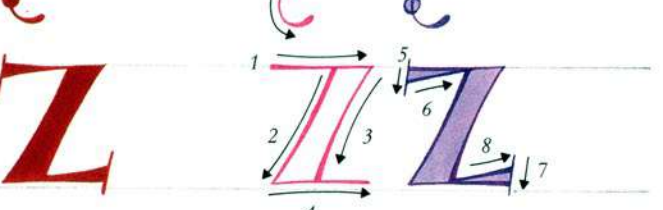
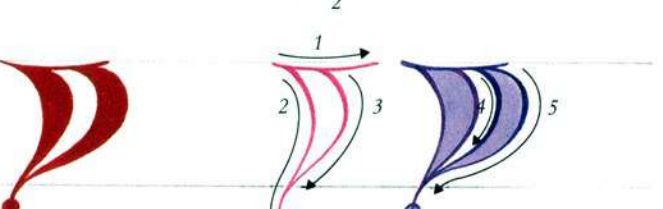
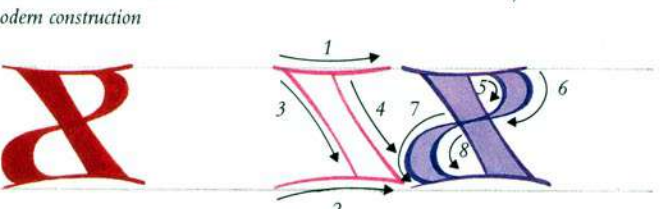




This Lombardic V is a modern construction

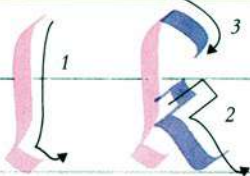


This Lombardic W is a modern construction

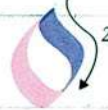
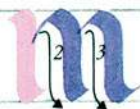




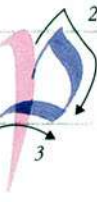
The bowl and right foot of the k are drawn in a single stroke



Slightly extend the foot of the l along the baseline



Twist the pen to the vertical to produce the tapered descender of the p



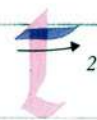
Twist the pen to the vertical to finish the descender of the q with a hairline



Full r Half r



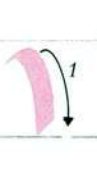
The half r is used to follow letters with a right-hand bow



The top stroke of the v can be omitted



A separate fifth stroke is not required for the w if the second or fourth stroke is extended



Drag the hairline tail of the y with the corner of the pen nib



Conjoined letters



Conjoined letters are less a feature of the Bastard as the Quadrata, but this form of p-p ligature is quite common

Abbreviation of "that"

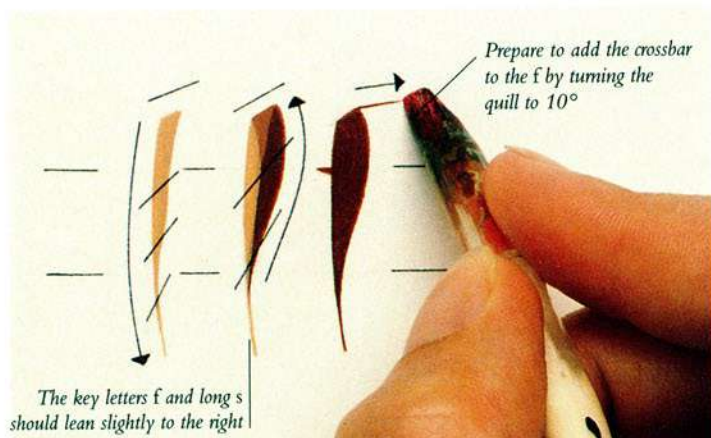
Abbreviation of "what"



Y-t and w-t (featuring the Anglo-Saxon thorn sign, p. 66) were common abbreviations of the words "that" and "what" respectively

Bâtarde

TO ACHIEVE THE most successful Bâtarde letters, the use of a quill is recommended. A sharply cut oblique nib is required to produce the exquisitely fine hairline strokes. The clubbed *f* and long *s* are frequently written more boldly than other letters and have a forward slant (the two letters have the same basic form, with a crossbar added for the *f*). This produces "hot spots" within the written text and makes for a distinctive textural pattern.



Drawing the *f* and long *s*
The many changes of pen angle required to draw the Bâtarde *f* and long *s* are typical of this sophisticated hand. Begin about half a minim above the headline and gradually

turn the pen from 30° to the vertical as you pull the pen downwards, finishing with a hairline. Retrace the first stroke, looping outwards to the right to create a thickened stroke, and return to the original angle of 30°.

The curved hairline stroke at the top of the letter *q* can be continuous with the descender



Descenders

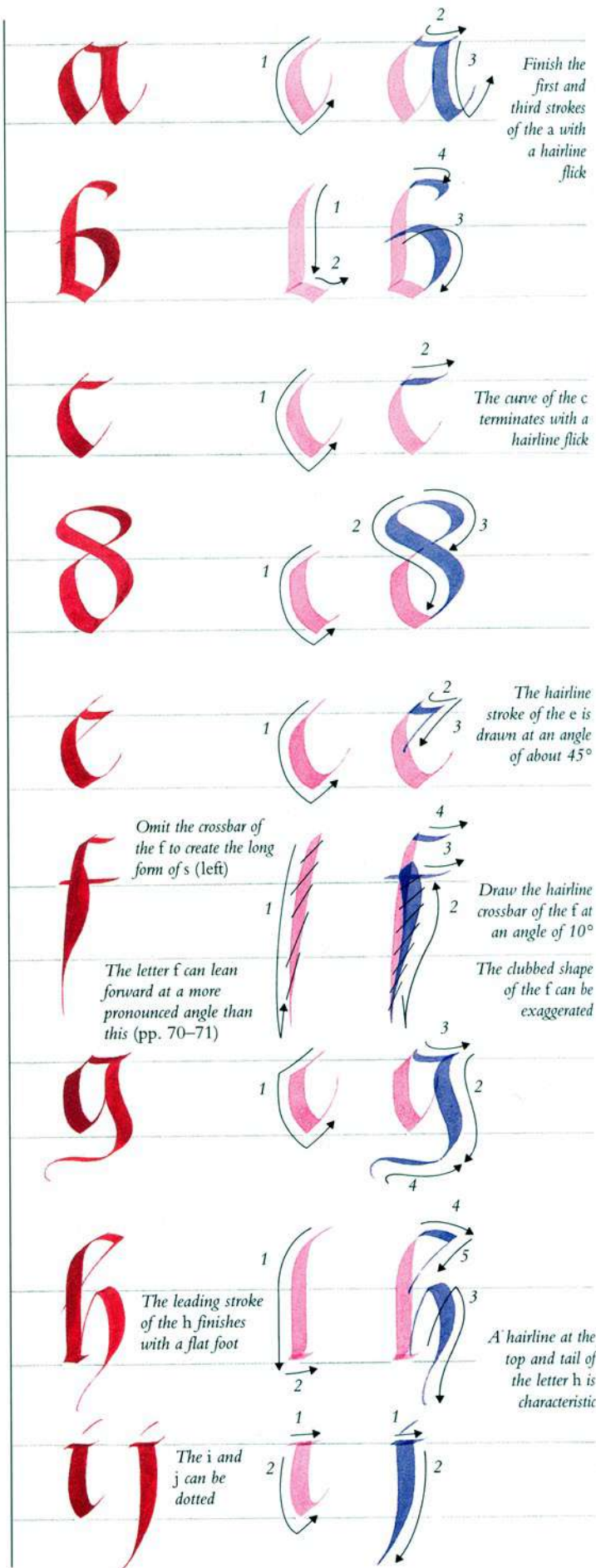
The descenders of letters *p* and *q* are made by turning the nib anti-clockwise from the horizontal to the vertical, finishing with a hairline. The descenders may alternatively slant to the left, echoing the forward lean of the *f* (above) and long *s*.

The height of the Bâtarde minim is about four pen widths



Flat feet

Flat feet occur on all leading straight minims in the script, such as the stem of the *t* and the first leg of the *n*. In a more cursive version of Bâtarde, the minims may terminate with a flick at the end of the downward stroke, as on the second leg of the *n*.



k *The stem and leading foot of the k can be drawn in a single stroke*

l *The first and second strokes of the l can be combined* *The foot of the l can be extended slightly*

m

n

o

p *Twist the pen to a near vertical angle to form the hairline descender of the p*

q

r **2**
Full r Half r

s

t *The stem and foot of the t can be drawn in a single stroke*

u

v *The first two strokes of the v can be drawn in a single movement*

w *The w is constructed from two conjoined vs*

x *Drag out the hairline tail of the x with the corner of the nib*

y

z *The letter z can alternatively be drawn in a single stroke*

Where practical, Bâtarde letters can be connected with hairline strokes

antiphona

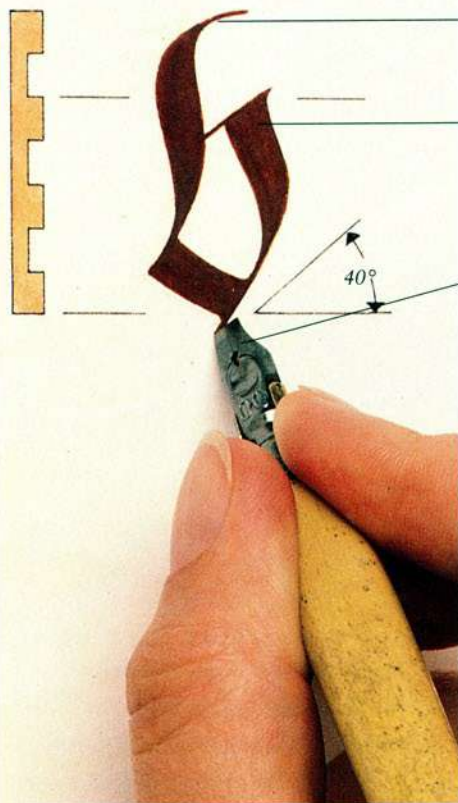
Joined letters

The p and h are the only letters not joined here by a hairline stroke

The right bow of the h and the left bow of the o can be conjoined

Fraktur

THE UPRIGHT, COMPRESSED letters of Fraktur are closer in appearance to the Gothic Textura scripts (pp. 50–57) than either the Bastard Secretary (pp. 68–69) or the Bâtarde (pp. 72–73). The hairline spikes, such as those on letters *b*, *g*, *h*, and *q*, are a distinctive feature of Fraktur and do not tend to occur on the rounder Schwabacher letters. The pen angle of about 40° is altered only for drawing the pointed descenders.



The ascender can be drawn with a single rounded stroke or with a split serif

The minim height is about five pen widths, with a further two for ascenders and descenders

The pen nib should be square-cut for drawing Fraktur letters

Rounded strokes
Despite the Fraktur letter's upright aspect, many strokes are actually rounded. Here, the ascender of the letter *b* has been drawn with a curve to echo the rounded stroke of the bowl. Whether you choose straight or rounded letters or split or pointed ascenders, it is important to be as consistent as possible throughout the text.

The crossbar is a common feature of the letter *g* in both Fraktur and Schwabacher scripts

Spike strokes

The distinctive Fraktur spikes are made by extending one stroke over the previous one. The more pen lifts there are in a letter, the more spikes are created.



Alternatively, the hairline can be drawn as a continuation of the first stroke (see *g*, opposite)

The spike stroke overlaps the bottom of the rounded stroke of the bowl

The tail of the *g* can finish with a short hairline, a blob, or a backward sweep; alternatively, it can be looped (see *g*, right)

Fraktur descenders are restrained, except on the bottom line of a page of text, where additional flourishes can occur

Alternative a

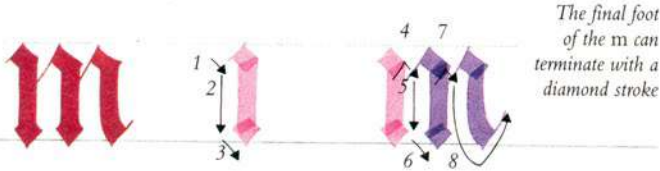
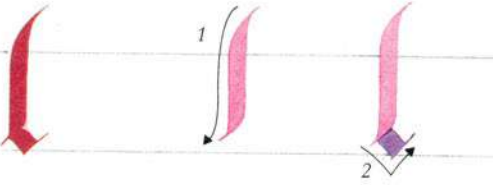
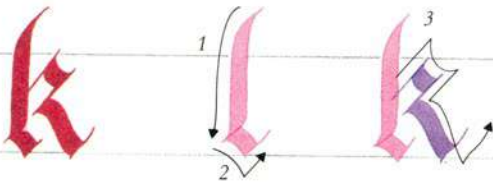
Either of these two forms of a can be used

Curl the ascender of the *d* back to the right to avoid the letter tilting to the left

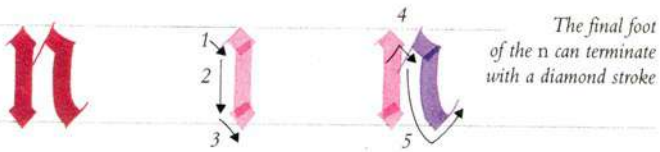
The first and second strokes of the *f* can be drawn without lifting the pen

Twist the pen from 40° to near vertical for the descender of the *f*

The second and third strokes of the *g* can be drawn in one continuous movement

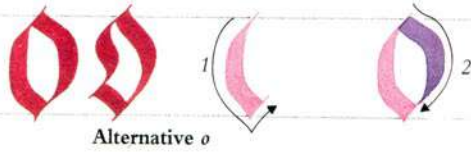


The final foot of the m can terminate with a diamond stroke

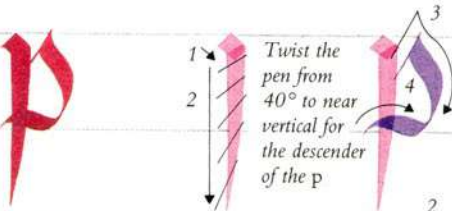


The final foot of the n can terminate with a diamond stroke

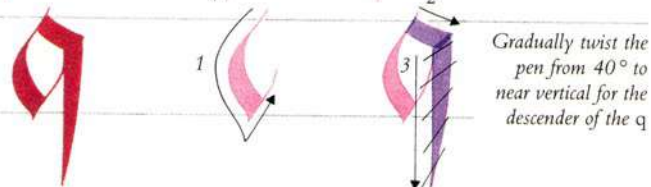
Either of these two forms of o can be used



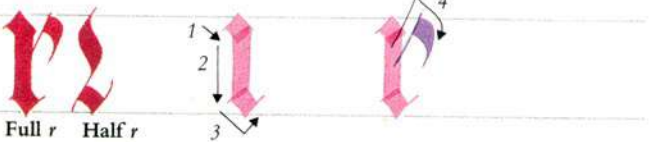
Alternative o



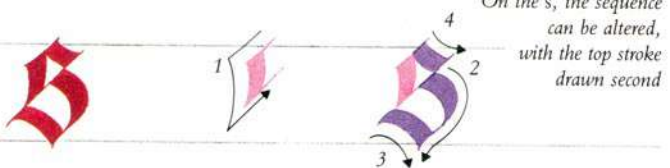
Twist the pen from 40° to near vertical for the descender of the p



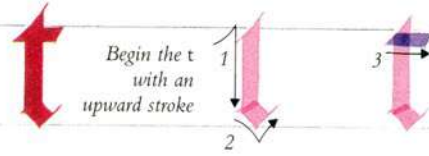
Gradually twist the pen from 40° to near vertical for the descender of the q



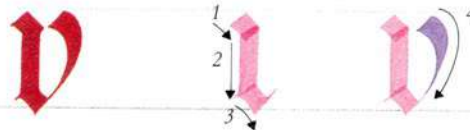
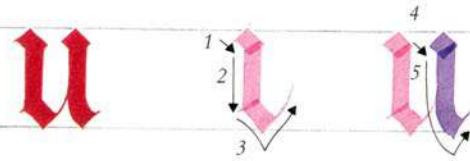
Full r Half r



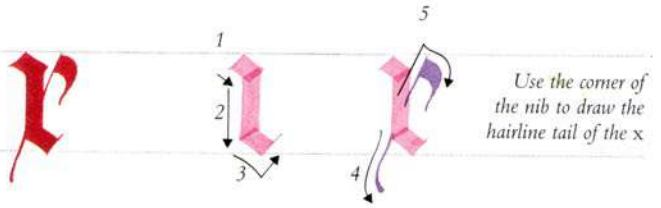
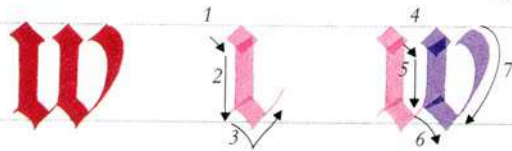
On the s, the sequence can be altered, with the top stroke drawn second



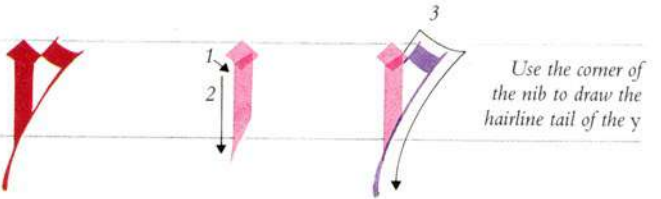
Begin the t with an upward stroke



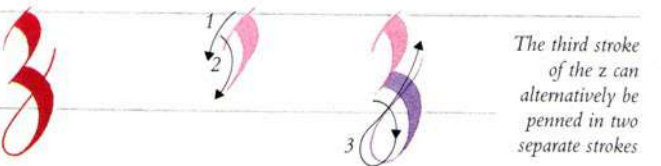
The w is constructed from a conjoined u and v



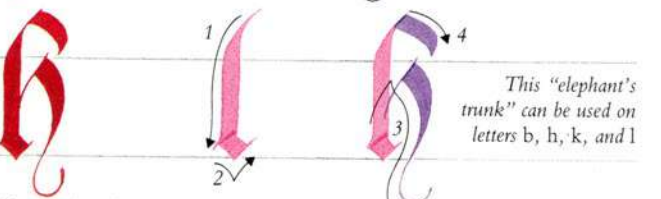
Use the corner of the nib to draw the hairline tail of the x



Use the corner of the nib to draw the hairline tail of the y



The third stroke of the z can alternatively be penned in two separate strokes



Alternative h

This curling hairline tail can be used on letters h, m, and n

Bastard Capitals

BASTARD CAPITALS HAVE the same ductus as the minuscules that they accompany (pp. 68–77), and are penned with the same nib. In most instances, they tend to be wide, expanded letters. The thick stem strokes are often supported by a thin vertical slash to the right, and the addition of a diamond stroke in the centre of the counter is also common. Like the bastard minuscule hands, the capitals were subject to a range of individual and regional variation. Because of this diversity, the alphabet shown here should be regarded only as a general guide.

Basic elements

The pen angle of the Bastard Capital is about 40° or the same as the minuscule that it accompanies. The letter height is about six pen widths. The characteristically wide letters, such as the *B*, are a direct product of downward and horizontal arced sweeping strokes.

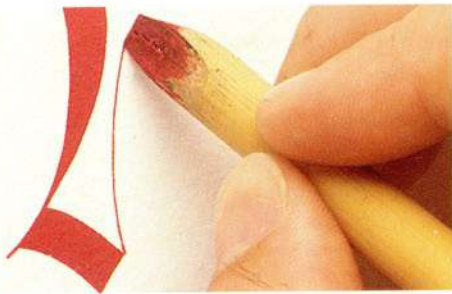


Draw the hairlines with the corner of the nib

Connecting hairlines

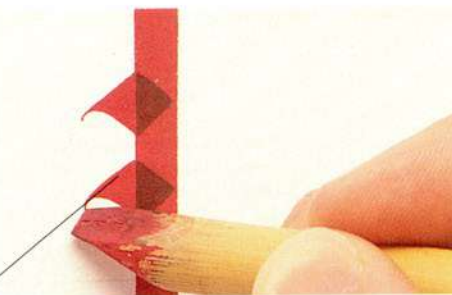
On letters *H*, *M*, and *N*, hairline strokes are often used to connect two main downstrokes.

This hairline should spring from the right edge of the baseline serif.



Spurs

Weight can be added to vertical stems in the form of diamond-shaped spurs. Each spur can be sharpened with a short hairline flick.



Limit the number of diamond-shaped spurs to two or three



“Elephant’s trunks”

The “elephant’s trunk” so characteristic of the Bastard Secretary (pp. 68–69) also occurs on capital letters *H*, *K*, *L*, and *X*. Draw the diagonal trunk with the full width of the nib, finishing with a short hairline.

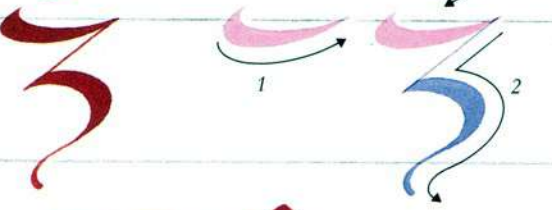
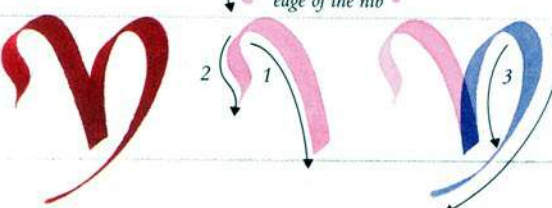
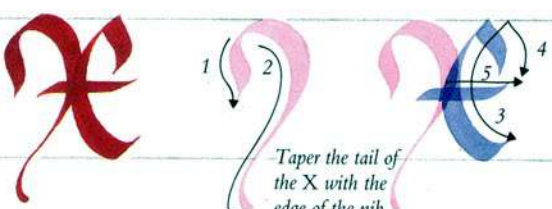
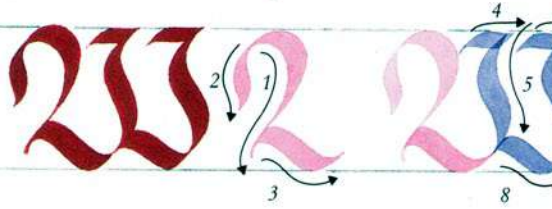
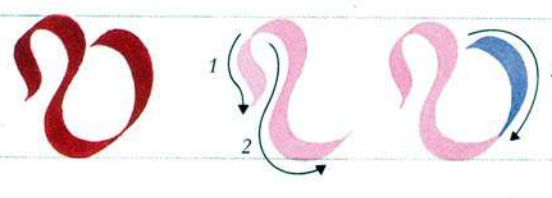
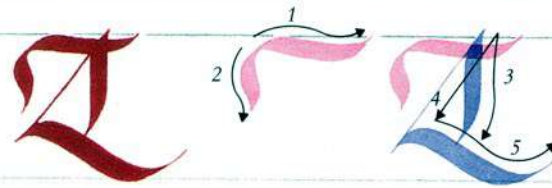
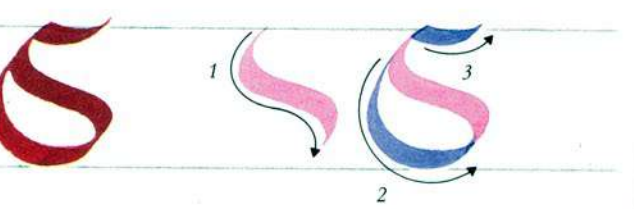
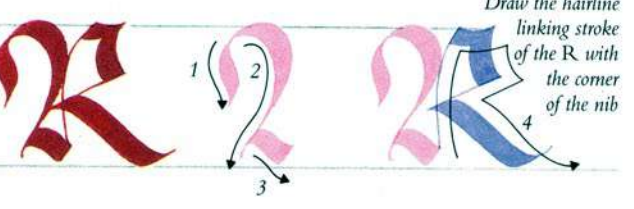
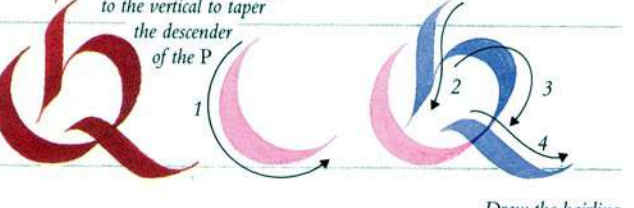
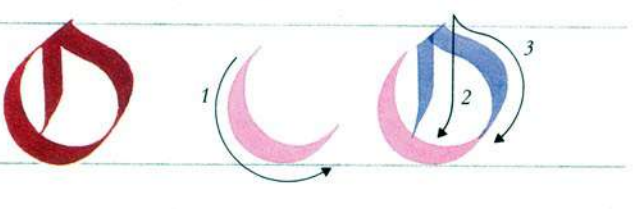
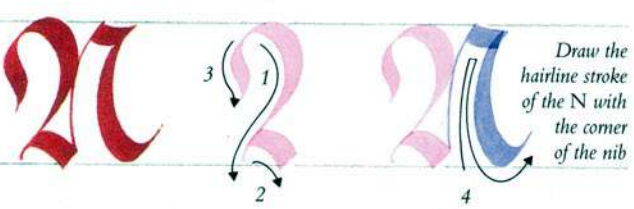
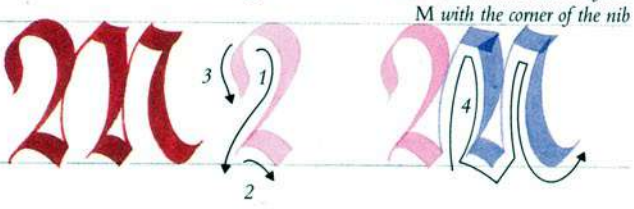
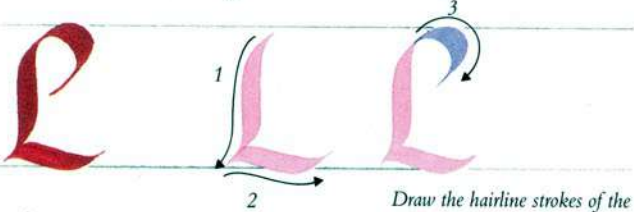
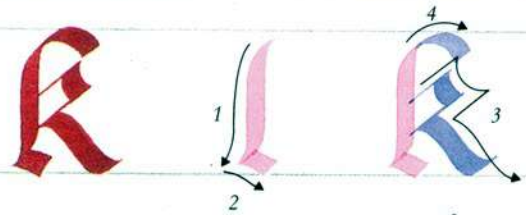
The *C* could alternatively take the form of the *E* (below), but without the cross stroke

The hairline vertical on the *E* can be omitted

This double stem *F* is reminiscent of the Gothic Capital (pp. 60–61)

Alternatively, the *G* can be constructed from a series of composite strokes

The upward linking hairline stroke of the *H* is made with the corner of the nib



Alternative W

Alternative H

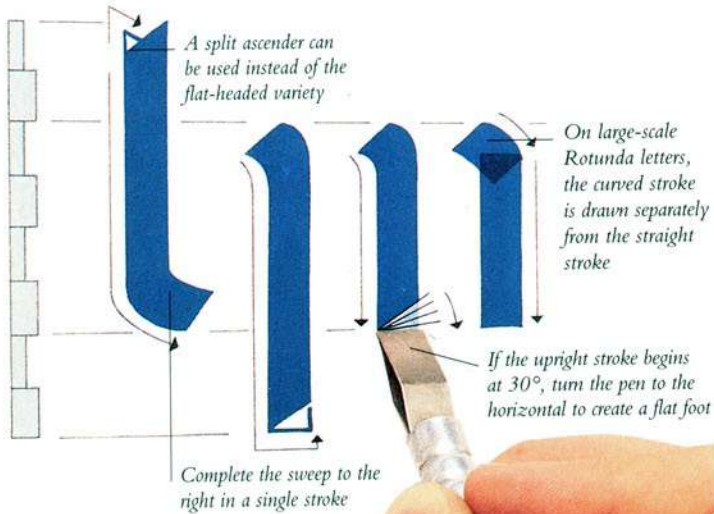


Ampersand

Alternative ampersand

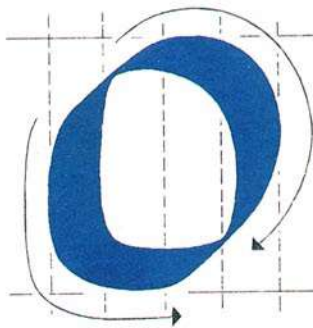
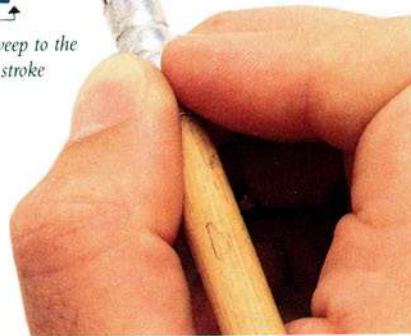
Rotunda

ROTUNDA IS AN upright, open letter, which works well on both a large and small scale. The characteristic straight stem strokes, such as those on letters *b*, *f*, and *h*, are constructed with the pen held at about 30°. The square foot is then added in one of two ways. The simplest method is to use the corner of the nib to outline the foot, before filling it in with ink. Alternatively, the “dual ductus” technique can be used, which involves turning the pen from 30° to the horizontal in one short movement. Although the latter may seem more complex, it is probably preferable when drawing large Rotunda letters.



Sweeping strokes

On letters in which the stem stroke ends in a right sweep, such as *l* (above), the sweep is usually completed in a single stroke. On larger letters, two separate strokes are used (see *b*, *l*, and *t*, right).

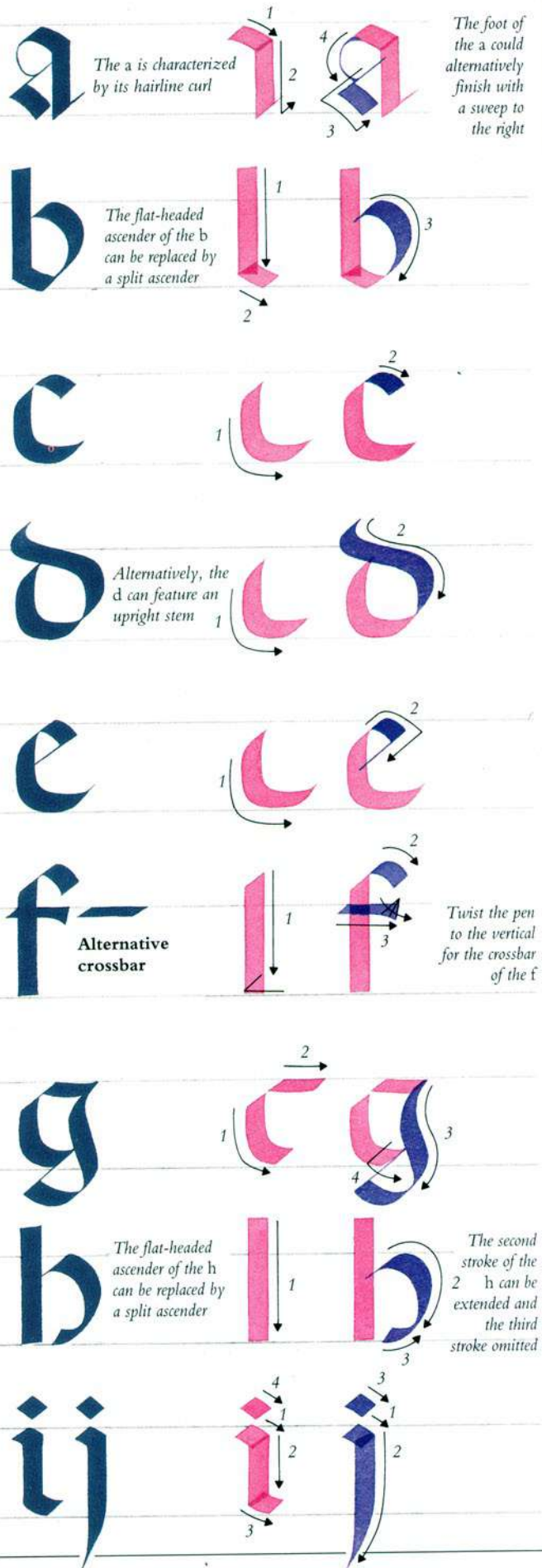
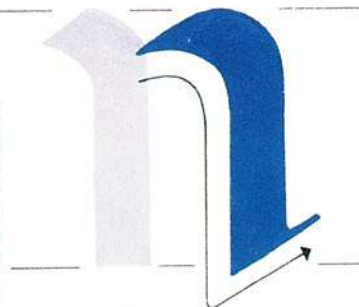


Key letter

The *o* is the key letter of the Rotunda. The bowls of *b*, *d*, *g*, *p*, and *q* closely follow its shape, and its open aspect is also echoed in the *c* and *e*. The first stroke is only slightly curved, closely following a vertical before sweeping vigorously to the right. The second stroke is much more semi-circular than the first.

Terminating flicks

As an alternative to the sweeping stroke, letters *m*, *n*, and *u* can terminate with a flick. These are severe and rather mechanical: the stroke is simply executed with a pen angle of 30° and without any directional turn of the pen.





The flat-headed ascender of the k can be replaced by a split ascender



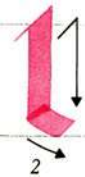
The second stroke of the k can be extended and the third omitted



The flat-headed ascender of the l can be replaced by a split ascender



Alternative crossbar

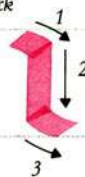


Twist the pen to the vertical to complete the crossbar of the t

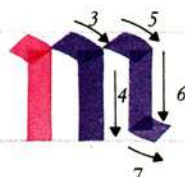
The second leg of the u can finish with a flick



Alternative foot



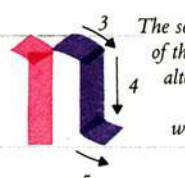
The final foot of the m can finish with a flick



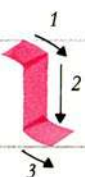
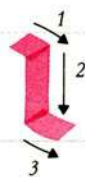
Alternative foot



Alternative foot



The second foot of the n could alternatively terminate with a flick



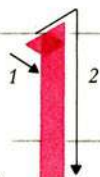
Drag the ink with the corner of the nib to make the tail of the x



The second stroke of the o is more semi-circular than the first



Alternatively, twist from the diagonal to the horizontal for the serif of the p



Full r Half r



The use of the half r is common in Rotunda text

Each stroke of the s begins or ends on the central hairline



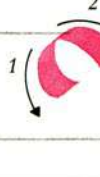
Conjoined d and e



Conjoined b and o

Any two letters with opposing bows can be conjoined

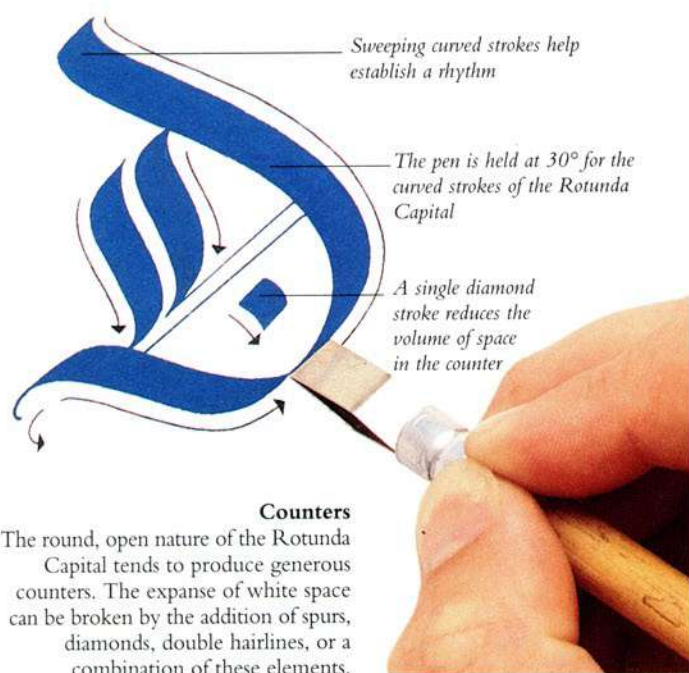
Apart from conjoined letters, Rotunda letterforms are clearly separated



Sequence of Rotunda letters

Rotunda Capitals

THE STRUCTURE OF the Rotunda Capital is less clearly defined than the minuscule (pp. 86–87). Both single and double stem capitals can be used; historically, they were often combined with Lombardic Capitals (pp. 64–65). The double stem capitals shown here have been taken from a number of sources and should be regarded only as guide for individual interpretations. As with the Rotunda minuscules, a “double ductus” applies, with all curved strokes and some upright strokes drawn with the pen at 30°, and the remaining strokes drawn with the pen at the horizontal.



Counters

The round, open nature of the Rotunda Capital tends to produce generous counters. The expanse of white space can be broken by the addition of spurs, diamonds, double hairlines, or a combination of these elements.



Square feet

If the pen is at 30° at the top of the stem, the angle should be maintained for the whole stroke, finishing at the baseline. To create the square foot, use the corner of the nib to trace along the baseline and up to join the right side of the stem. Fill in this triangle of white space with ink.

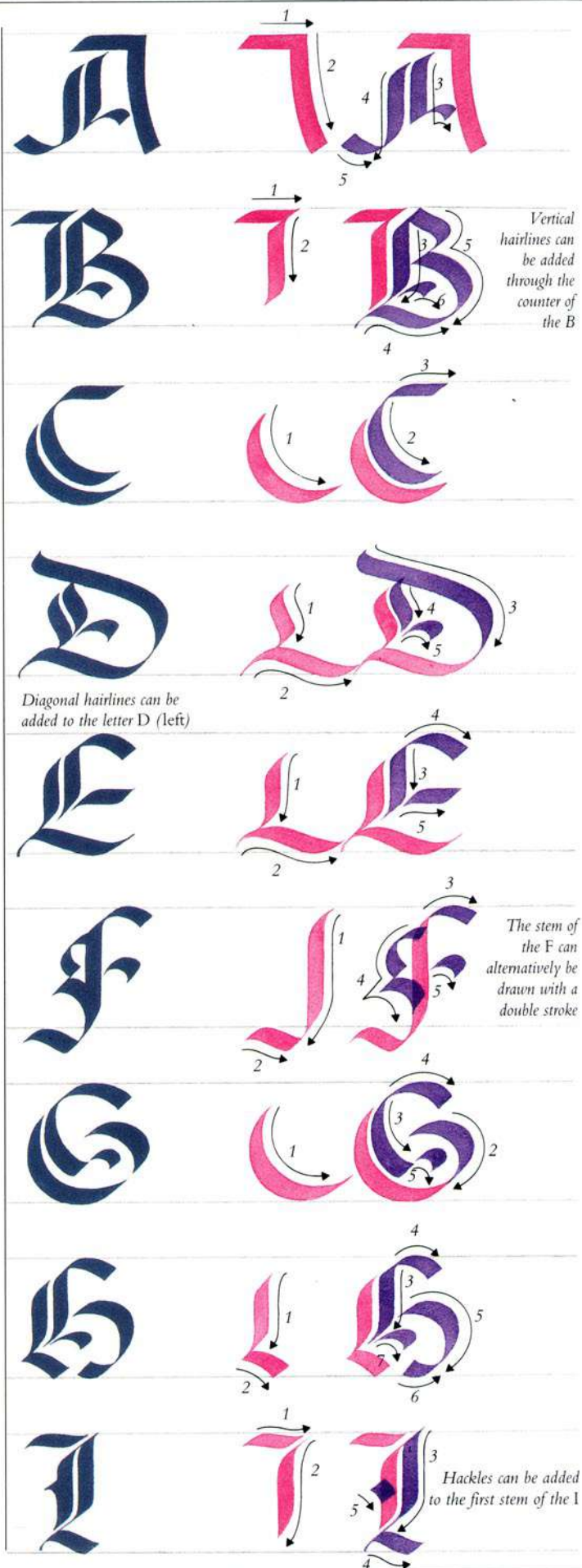
The feet are outlined and filled in with the corner of the nib

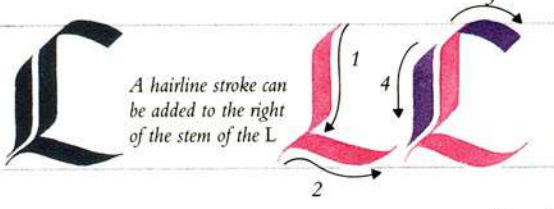
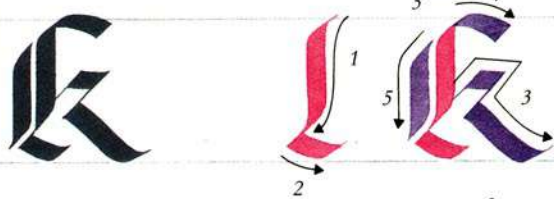
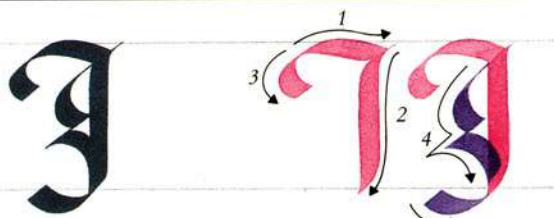
Alternative form of M

In this form of M, the double stroke is in the centre of the letter and a large sweeping stroke has been incorporated. The volume of space in the counter has been reduced by the double hairline.



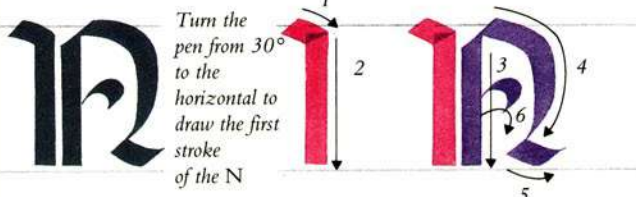
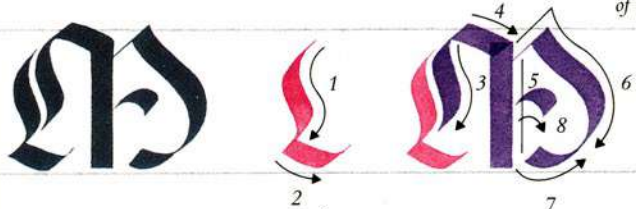
The gap between the two stem strokes should be about half a pen width



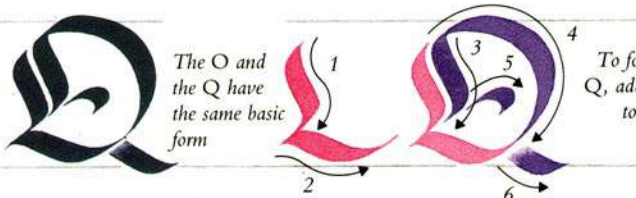


A hairline stroke can be added to the right of the stem of the L

Turn the pen from 30° to the horizontal for the central stroke of the M

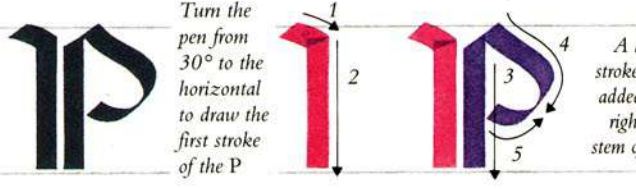


Turn the pen from 30° to the horizontal to draw the first stroke of the N



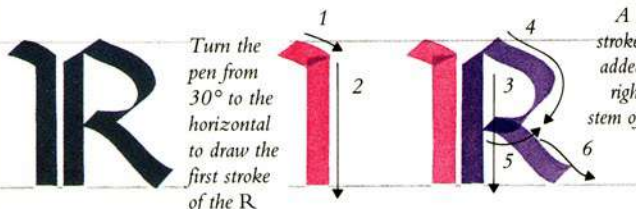
The O and the Q have the same basic form

To form the Q, add a tail to the O



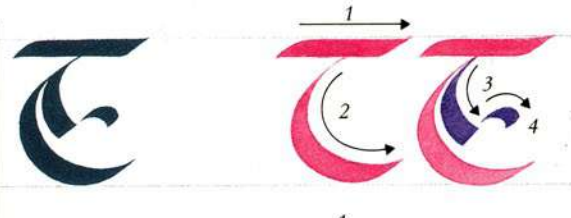
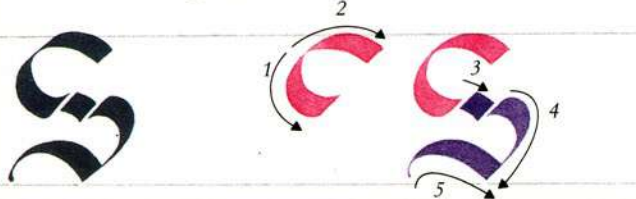
Turn the pen from 30° to the horizontal to draw the first stroke of the P

A hairline stroke can be added to the right of the stem of the P

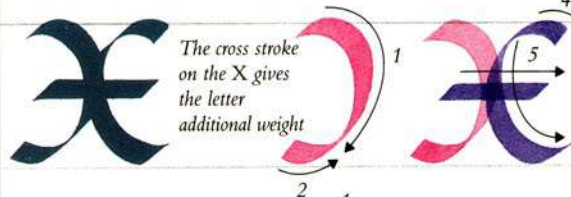
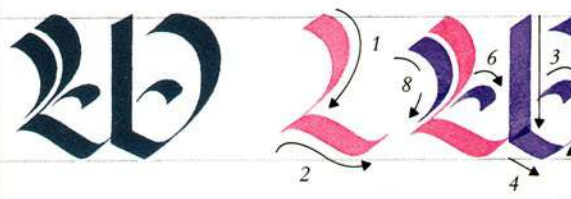
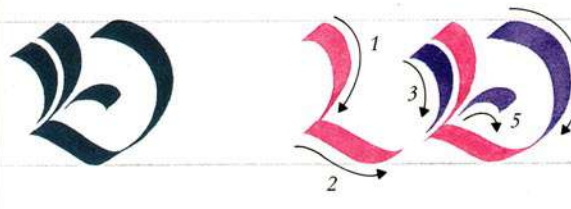


Turn the pen from 30° to the horizontal to draw the first stroke of the R

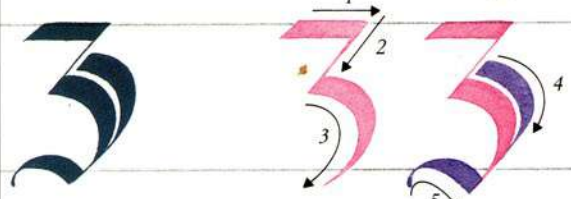
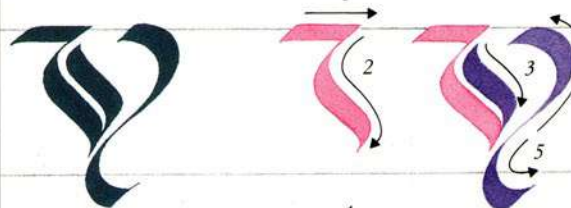
A hairline stroke can be added to the right of the stem of the R



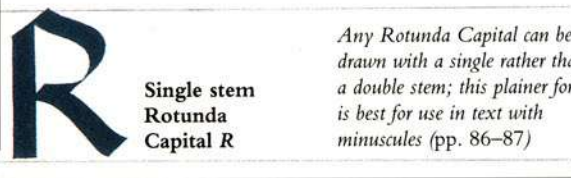
Turn the pen from the horizontal to 30° to draw the final stroke of the U



The cross stroke on the X gives the letter additional weight



Alternative forms of O

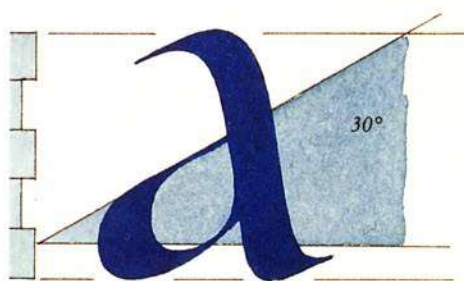


Single stem Rotunda Capital R

Any Rotunda Capital can be drawn with a single rather than a double stem; this plainer form is best for use in text with minuscules (pp. 86-87)

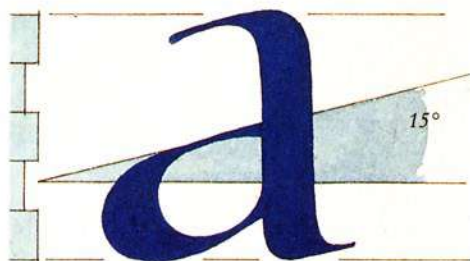
Humanist Minuscule

THE HUMANIST MINUSCULE is a direct descendent of the Caroline Minuscule (pp. 40–41). Letters are clearly defined, separate, and open – very close in form to modern letters, particularly those used as typefaces. There is no exaggeration of ascenders and descenders in the script and interlinear spacing is clear and regular. Humanist Minuscule can be written with a square-cut “slanted” or an oblique-cut “straight” pen. The letters shown here have been written with a “straight” pen. In both cases, the letters are upright and usually small in scale, with a minim height of about five pen widths.

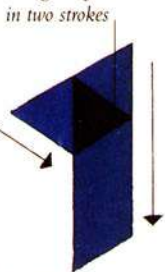


“Slanted” pen
The “slanted” pen Humanist Minuscule is based on the early hand of Poggio and relates quite closely to the Caroline Minuscule. It is written with a pen angle of 30–40°. The *a* is a double-storey letter; this distinguishes it from the Italic *a*, which is a single-storey letter (pp. 96–97).

“Straight” pen
During the latter part of the 15th century, there was an increasing tendency to write the Humanist Minuscule with a “straight” pen. The pen angle for this is shallow – 5–15° – and a greater contrast between thick and thin strokes can be produced.



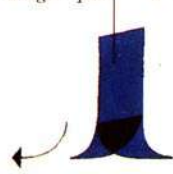
Wedge serif drawn in two strokes



Flat serif



Foot drawn with a “straight” pen



Foot drawn with a “slanted” pen



Serif types

The script features two types of serifs: wedge-shaped and flat. The wedge serif is created either in a single stroke or in two separate strokes (above). The flat serif is created with a single horizontal stroke. When using a “straight” pen, the flat serif can also be used to terminate upright minims and descenders (see letters *f*, *h*, *k*, *m*, *n*, *p*, *q*, *r*, opposite).

Minim feet

When using a “slanted” pen, the tendency is to create a turned foot, produced by terminating the minim stroke with a flick to the right. When using a “straight” pen, this flicking movement is more difficult. Instead, use the flat serif, or finish the stroke with a slight movement to the right along the baseline and then add a separate serif to the left.

The wedge serif of the *b* can be replaced by a flat serif

If using a “slanted” pen, the bowl of the *b* will have a diagonal axis

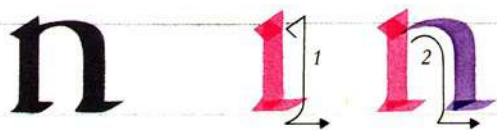
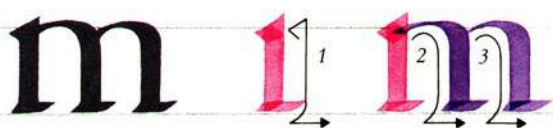
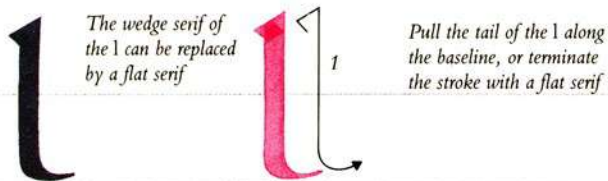
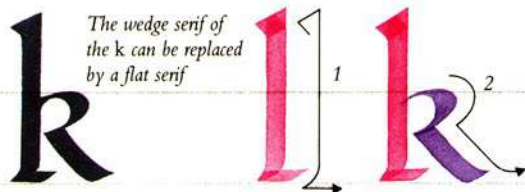
The wedge serif of the *d* can be replaced by a flat serif

If using a “slanted” pen, the bowl of the *d* will have a diagonal axis

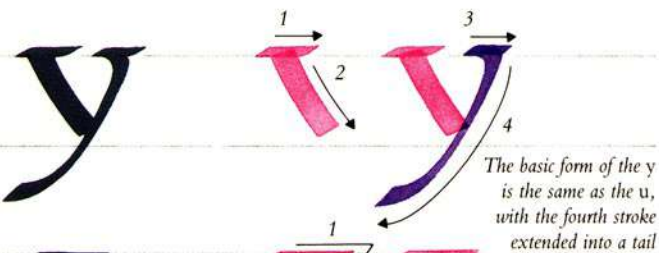
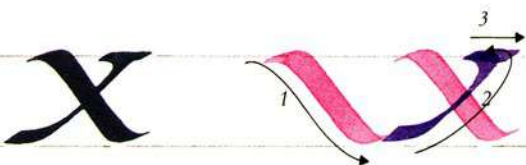
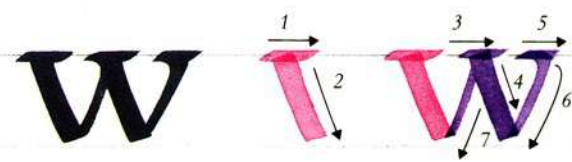
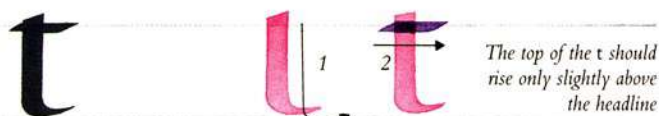
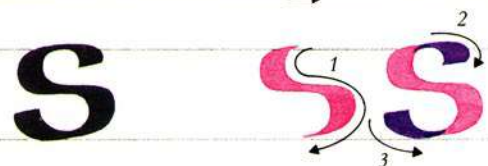
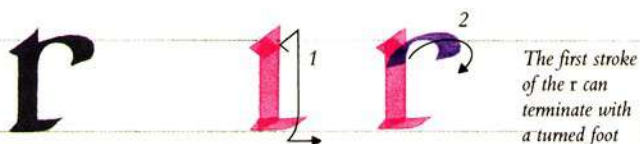
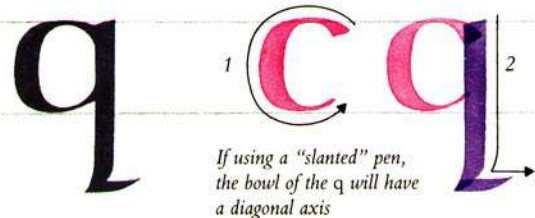
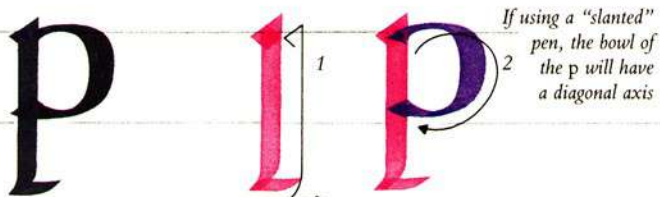
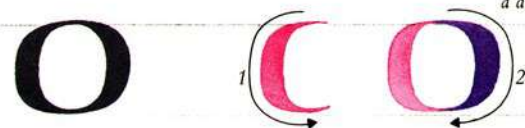
Like the Rotunda *f*, the Humanist Minuscule *f* does not have a tail

If using a “slanted” pen, the bowl of the *g* will have a diagonal axis

The *h* can terminate with a turned foot



If using a "slanted" pen, the o will have a diagonal axis



Humanist Minuscule letters drawn with a "slanted" pen can lean forward slightly; in this form the a, f, and g differ from the Italic (pp. 94–95) in that they are unlinked



"Slanted" letters

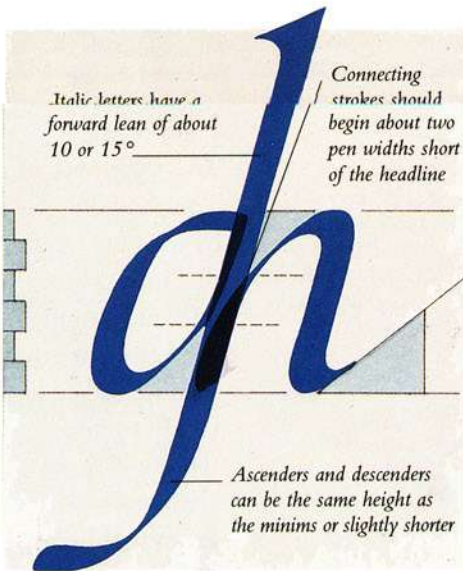
The tail of the g differentiates the letter from its Italic counterpart (pp. 96–97)

Italic

THE ITALIC HAND is written with a square-cut “slanted” pen, held at an angle of between 35 and 45°. Letters should be written with the minimum number of pen lifts – most can be written with a single stroke. The two traditional examples shown here are *formata* and *corsiva*. *Formata* letters are distinguished by the wedge serif to the left of the stem, *corsiva* by the swashes to the right of the stem. Ideally, the two different types should not be mixed. The *o* is the key letter of the script: it establishes the basic ductus of the hand, the curve of other letters, and the letter width (*below*).

Joining strokes

Where strokes spring from the stem of a letter, such as on *h*, *m*, and *n*, the stroke should begin about two pen widths below the headline. The bottom curve of the bowl of the *d*, *g*, and *q* meets the stem stroke about two widths above the baseline. All connecting strokes follow these basic rules.



This wedge serif, drawn in two strokes, is common in modern work

This serif can also be clubbed

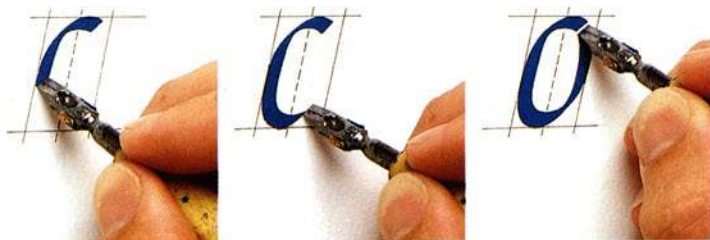
This *corsiva* serif has been drawn in a single stroke

The clubbed *corsiva* serif creates bold ascenders

Serifs

Serifs can be wedge-shaped and left-facing (*formata*) or right-facing (*corsiva*). On letters *b*, *d*, *h*, *k*, and *l* in the alphabet (*right*), both *formata* and *corsiva* types are shown.

Step-by-step o



1. To create the *o* in a single stroke, use an angle of 40°. Begin just below the headline and push the pen upwards to the headline, before curving down to the left.

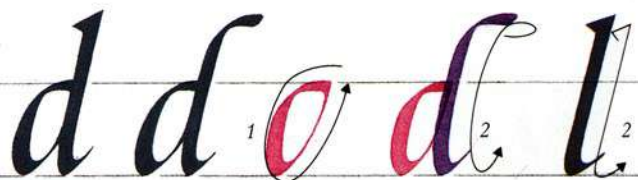
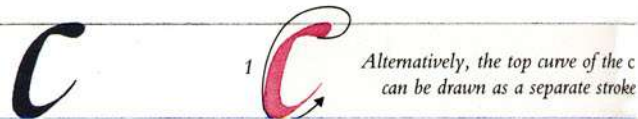
2. Maintaining the 40° pen angle, curve the stroke downwards towards the baseline, before moving along the baseline and beginning to curve upwards.

3. Push the pen towards the headline in an arc, meeting the top curve just below the headline. Alternatively, draw the letter in two strokes (*opposite*).



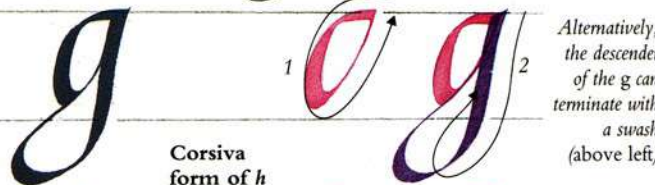
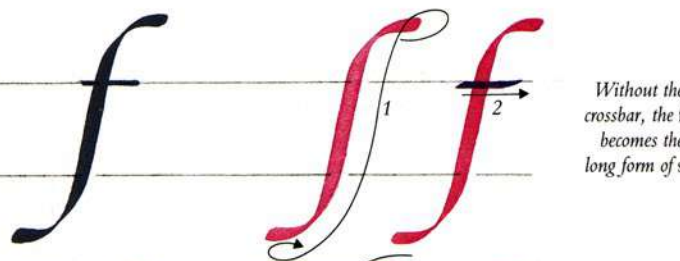
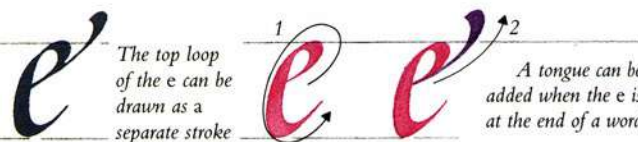
Formata form of *b*

Corsiva form of *b*



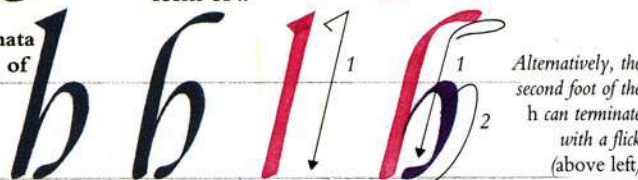
Formata form of *d*

Corsiva form of *d*



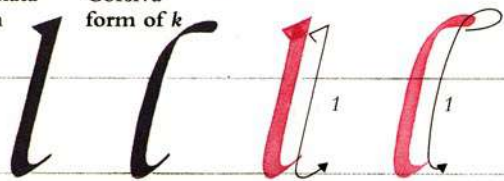
Formata form of *h*

Corsiva form of *h*

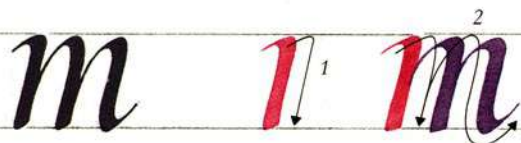




Formata form of k Corsiva form of k



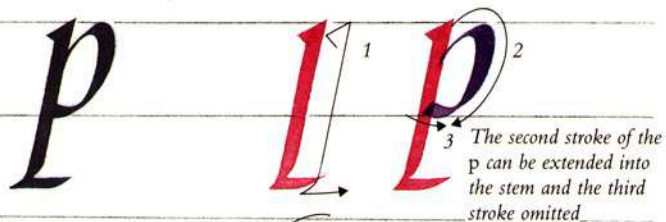
Formata form of l Corsiva form of l



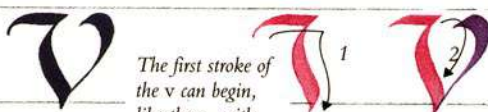
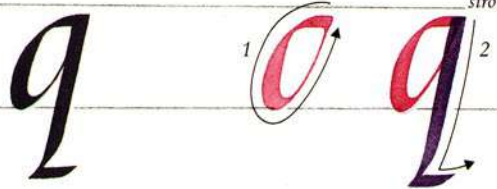
The legs of the m can be drawn as separate strokes



Alternatively, the o can be drawn in a single stroke (opposite)



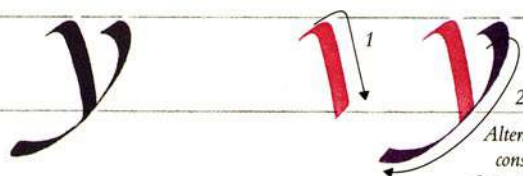
The second stroke of the p can be extended into the stem and the third stroke omitted



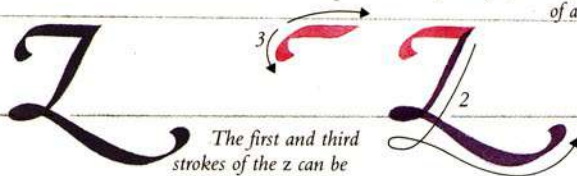
The first stroke of the v can begin, like the u, with a wedge serif



The first stroke of the w can begin, like the u, with a wedge serif



Alternatively, the y can be constructed from the basic form of u, with the addition of a descender



The first and third strokes of the z can be replaced by a single stroke from right to left

Conjoined letters do not appear in Italic script and ligatures are limited to the letters s and t



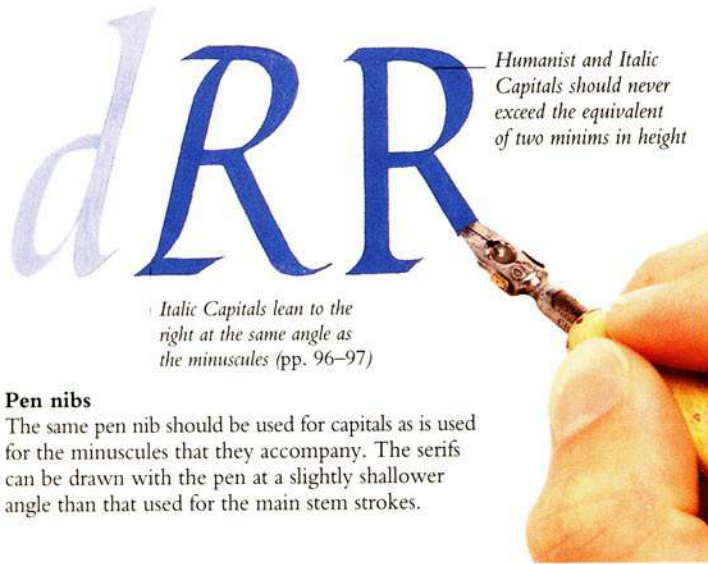
S-t ligature

Ampersand

Italic ampersands can be decorated with flourishes

Humanist & Italic Capitals

HUMANIST CAPITALS ARE closely modelled on Roman Imperial Capitals (pp. 110–119) and can be used with the Caroline Minuscule (pp. 40–41) and Foundational Hand (pp. 44–45), as well as with Humanist Minuscules (pp. 92–93). A pen angle of 30° is most likely to produce letters with a similar stroke weight to the stone-cut Roman originals. Italic Capitals are based on the Humanist letterforms but have a distinctive forward lean. There are various possible serif formations (*below*), and any of these can be used on either type of capital.

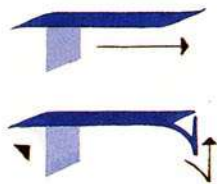


Humanist and Italic Capitals should never exceed the equivalent of two minims in height

Italic Capitals lean to the right at the same angle as the minuscules (pp. 96–97)

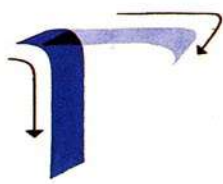
Pen nibs

The same pen nib should be used for capitals as is used for the minuscules that they accompany. The serifs can be drawn with the pen at a slightly shallower angle than that used for the main stem strokes.



Arm serifs

Draw the arms of E and F and the top curves of C, G, and S in a single stroke and, if desired, build up the two serifs with the corner of the nib.



Alternative serifs

Alternatively, the top left serif can simply be the beginning of the stem stroke and the right serif can be created with a slight flick to the left.



Basic foot serif

Create the basic foot serif by extending the stem to the left and finishing with a baseline stroke.



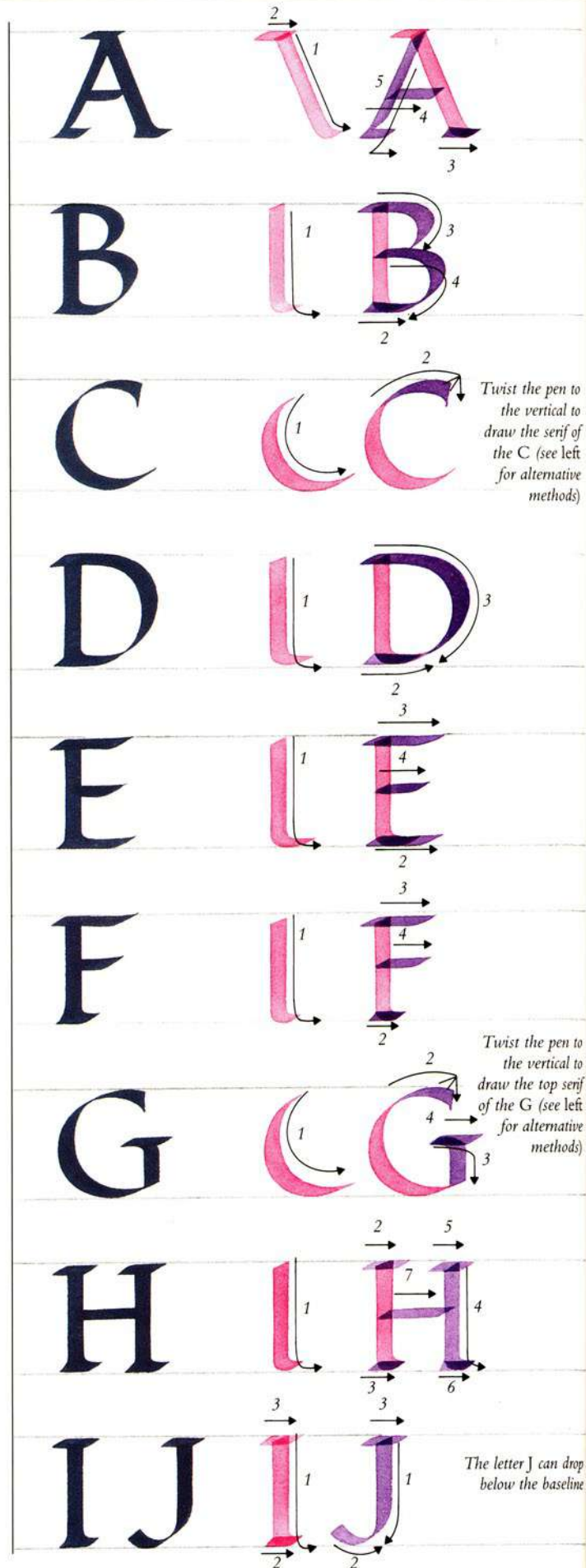
Bracketed serif

Alternatively, finish the stem stroke with a sweep to the right and add the left serif separately.



Inner fillet

A third option is to draw the basic foot serif (*left*) and add the inner fillet with a short curve.



K *Alternative arm*

The top arm of the K can be drawn with a straight stroke

L

M

The second stroke of the M can be straight

N

The third stroke of the N can be straight

O

P

Q

R

S

Twist the pen to the vertical to draw the serif of the S (see opposite for alternative methods)

T

U

V

The first diagonal of the V can be a straight stroke

W

The first and third strokes of the W can be straight

X

Y

The first diagonal stroke of the Y can be straight

Z

E R d

Italic Capitals should be slightly shorter than the ascender height of the minuscule

Italic Capitals

The first alternative E shows bracketed serifs at the top and bottom of the letter, and the second shows a straight stem and straight arms

Two alternative forms of E

Italic Swash Capitals

A SWASH CAPITAL IS a flamboyant letter that traditionally served a similar function in Italic text to that of the coloured Versal in Gothic text (pp. 58–59). It should never be used to write a complete word, but can be combined with standard Italic Capitals (pp. 98–99). The Swash Capital's characteristic showiness is created by the extension of stem strokes above or below the capital line and the extension of bowls and horizontal strokes to the left of the stem. These extended strokes terminate with a swash or, alternatively, can be looped like Copperplate Capitals (pp. 106–107).

The stem has been extended above the bowl of the letter to form a swash

When a swash is added both to the top and the left of the stem, the letter gains a particularly flamboyant appearance

The swash to the left of the stem is a natural continuation of the rounded stroke of the bowl

To draw Italic Swash Capitals, use the same pen as for Italic minuscules (pp. 96–97)

Left swashes

When creating a swash from the bowl of a letter, such as that of the B or R, it is important that the swash is a natural extension of the bowl stroke, with the pen pulled in a sweeping movement. The letters in the alphabet (right) show the swashes added as separate strokes.

Top swashes

The stem can be extended upwards and pulled to the right in the manner of a corsiva ascender on the Italic minuscule (pp. 96–97).

Draw the loop in a single movement without altering the pen angle

Twist the pen from 30° to the vertical, move downwards slightly, and lift

Looped terminals

This clubbed, looped terminal can be used as an alternative to the swash in finishing the stem stroke. It works particularly well on a single stem letter such as an I or P. Create the loop by crossing back over the stem and pulling the stroke out to the right.

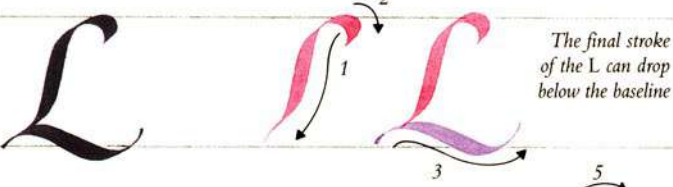
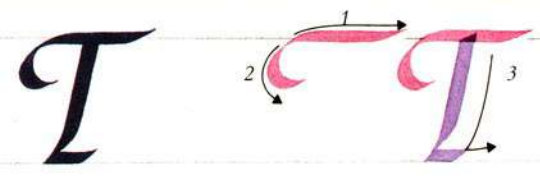
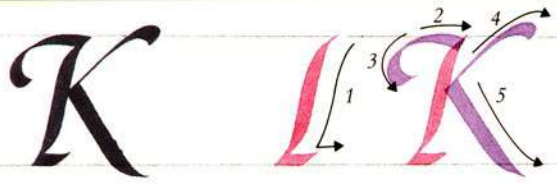
Formal arm serifs

This formal type of serif provides an elegant contrast to the flourishes. In construction, it closely imitates the brush-drawn Imperial Capital serif (pp. 110–119). On reaching the end of the arm, begin to twist the pen from 30° to the vertical.

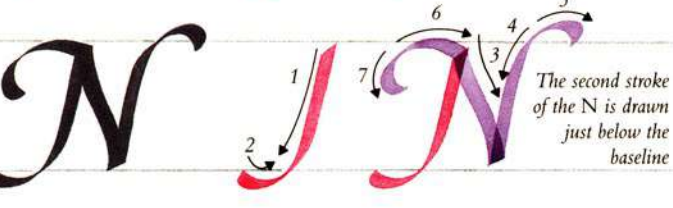
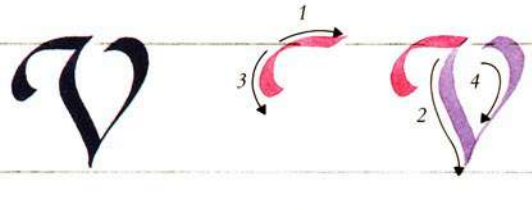
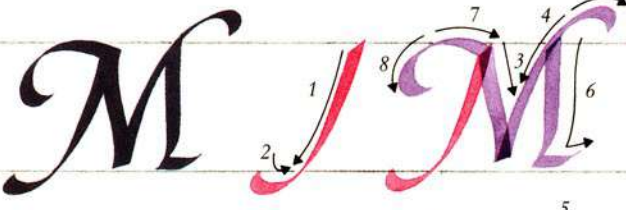
The C is drawn in two separate curved strokes

Balance the top swash of the D over the sweep of the arc

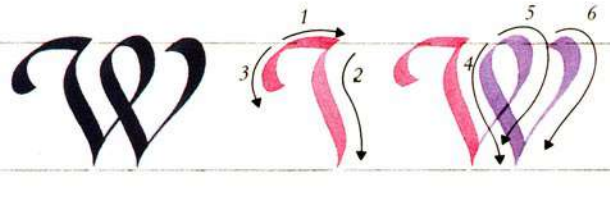
Alternatively, the stem of the F can terminate in a horizontal foot (see H, below)



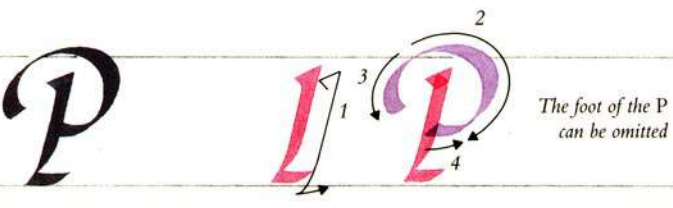
The final stroke of the L can drop below the baseline



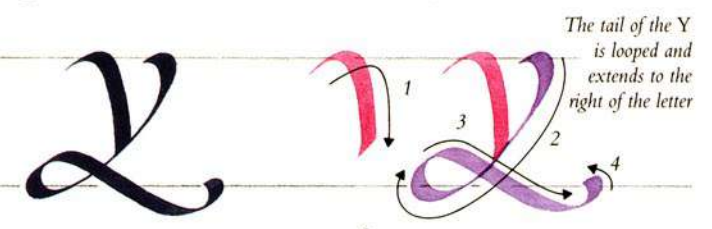
The second stroke of the N is drawn just below the baseline



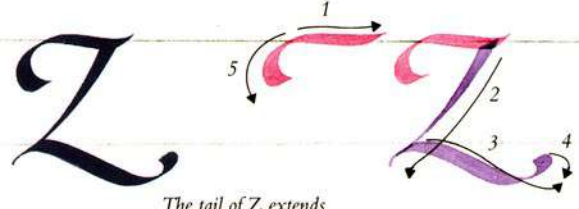
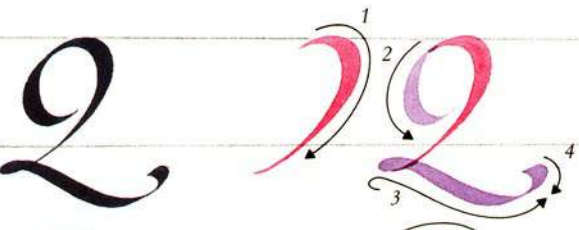
The tail of the X extends below the baseline and terminates with a swash



The foot of the P can be omitted



The tail of the Y is looped and extends to the right of the letter



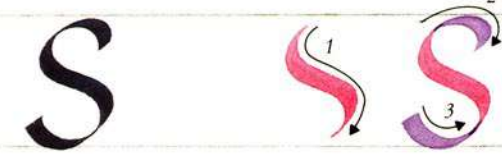
The tail of Z extends below the baseline and terminates with a swash



The foot on the stem of the R can be omitted

The stem of this upright form of B features a wedge serif

This simple upright form of E can be adapted for letters B, D, F, H, I, K, P, R, and T



Upright Swash Capitals, such as this B and E, can replace Italic Capitals (pp. 98-99) in Italic text

Alternative B

Alternative E

k *k* *k*
 The top loop of the *k* can be open or enclosed

l *l*
 The ascender of the *l* can be looped

m *m* *m*

n *n* *n*

o *o*

p *p* *p*
 The stem of the *p* often rises above minim height
 The bowl of the *p* is usually open

q *q* *q*
 The bowl of the *q* is enclosed

r *r* *r*
 The full *r* has two looped strokes
 The small top loop of the half *r* can be open

Full *r* Half *r*

s *s*
 The *s* is the only Copperplate letter in the alphabet with no natural linking stroke

t *t* *t*
 1 2

u *u* *u*

v *v* *v*
 The top loop of the *v* can be open or enclosed

w *w* *w*
 The two loops of the *w* are enclosed

x *x* *x*
 1 2

y *y* *y*
 The loop of the *y* is enclosed

z *z* *z*
 The final loop of the *z* is enclosed

often
 Joined letters

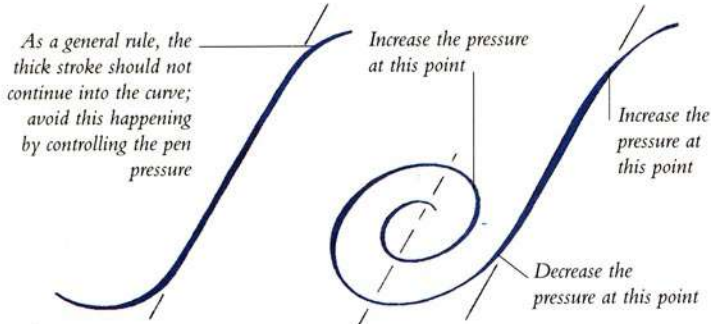
This form of *f* is the most formal and restrained of all possible options

Letterforms can be slightly modified to accommodate the connecting strokes

Copperplate is written with as few pen lifts as possible: this word can be written with only one pen lift – for the crossbar of the *t*

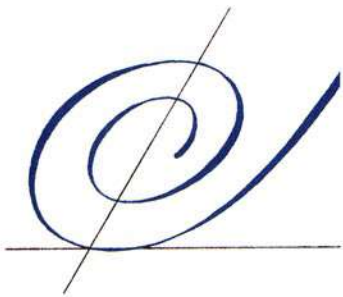
Copperplate Capitals

AMONGST THE MORE useful practical advice offered in the Copperplate manuals of the 19th century (pp. 102–103) is this tip from writing masters James Lewis and Joseph Carstairs: “The writing hand should be lightly supported by the tip of the little finger and the forearm free to move in a circular movement”. This can very helpfully be applied to the drawing of Copperplate Capitals, a script in which the precise control of pressure on the pen is central to the execution of each letter.



Incorrect S
This S shows how the letter will look if the pressure on the pen is not meticulously controlled. The stroke should only increase in weight when following the angle of the italic slope.

Correct S
To draw the S correctly, begin the stroke with light pressure, increasing it when reaching the italic slope angle. Decrease the pressure when moving away from the italic slope angle.

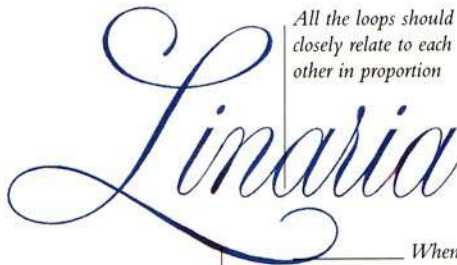


Loops
Loops should balance over the upright axis and, when used spirally, should diminish proportionately, rather like a snail's shell.



Crossing strokes
As a rule, thin strokes can cross both thick strokes and other thin strokes. However, thick strokes should never be crossed with other thick strokes.

Capitals and minuscules
Never use Copperplate Capitals to write a whole word. Where several capitals have to be used, such as for initials, plan the letters very carefully. When used to begin a word (pp. 104–105), the features of the Copperplate Capital can be adapted to complement the minuscules.




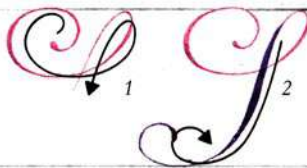

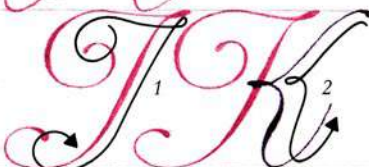
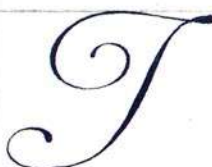
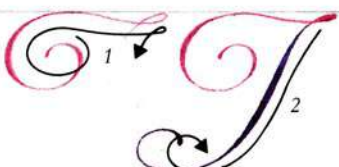
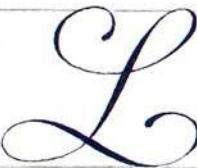





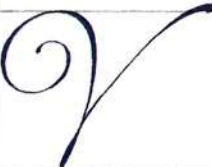


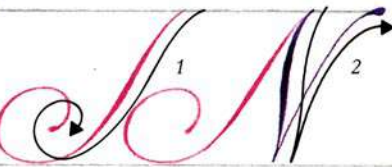


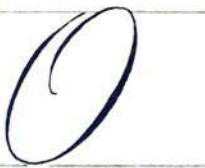
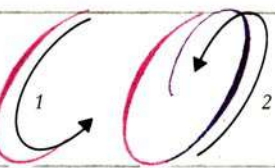


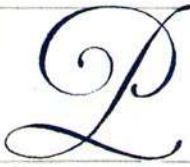
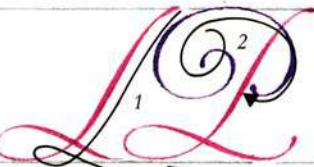





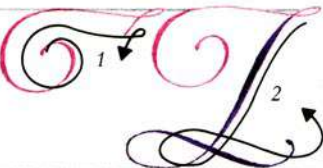
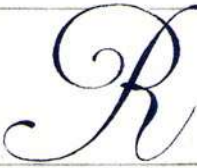




Here, the tail of the L has been elongated and lowered to complement the minuscule letters

All the loops should closely relate to each other in proportion

When terminating a stroke, finish with a hairline or apply pressure on the pen to leave a blob



Arabic numerals

Arabic numerals harmonize with Copperplate scripts better than Roman numerals